

ETUDE

the music magazine

NOVEMBER 1954

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by Florence Retzer

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Brotherhood

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in Teaching

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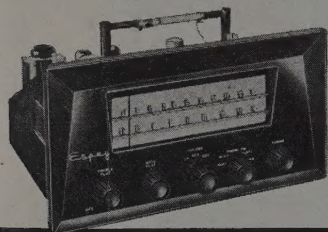
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The American Music Conference in a poll conducted among school music directors confirms the belief that the piano is still the basic instrument in American musical education. According to estimates there are about 7,500,000 children learning to play instruments of various kinds. But 76 per cent of the music educators say that the piano is still the best instrument on which to begin study.

Alice Riley, a dramatic soprano from Iowa, and **Raleigh Isaacs**, a lyric tenor from Oklahoma, were the winners in the vocal competition of the 25th annual Chicagoland Music Festival held on August 21, before an audience of 80,000.

Lansing Hatfield, former bass-baritone star of the Metropolitan Opera, Broadway stage and the radio, died at Asheville, N. C., on August 22 at the age of 44. He was a 1941 winner in the Metropolitan Opera Auditions of the Air, and made his debut the same year in "Rigoletto." He appeared in Broadway productions of "Show Boat," "Apple Blossoms," and "Rose Marie."

The 1954 Audio Fair, sponsored by the Audio Engineering Society, was held in New York, October 14-17, with record breaking attendance. The thousands of visitors who attended the four-day sessions viewed the latest developments in high fidelity as displayed by most of the leading manufacturers of audio equipment.

Carleton Cooley, former principal violist of the Cleveland Symphony and of the recently disbanded NBC Symphony has rejoined the Philadelphia Orchestra after a lapse of 35 years. In 1919 he was a member of the Philadelphia Orchestra for one season, resigning to join the Cleveland organization and later the NBC Symphony.

Edward A. Mueller, prominent organist, composer, choral director, died in Trenton, New Jersey, on September 9 at the age of 72. Mr. Mueller had recently retired after 14 years as director of music at the Hamilton Square Presbyterian Church, Trenton. Previously he had been for 27 years organist and choir-master of the State Street Methodist Church. He was formerly a member of the music editorial staff of the Theodore Presser Company. He wrote much church music.

The Metropolitan Opera opening night on November 8, will be telecast over a closed circuit to a number of theatres in various cities throughout the country. Local civic and musical groups will sponsor the event in cooperation with the Metropolitan Opera Guild. The opening night presentation will include the Prologue from "Pagliacci," Act I of "La Bohème," Act II of "Barber of Seville," and Act I, Scene I and Act II of "Aida." This will be the

first time in the history of the Metropolitan Opera that excerpts from several operas will be given on opening night rather than one full-length opera. Some of the leading stars of the "Met" will be heard including Victoria de los Angeles, Zinka Milanov, Roberta Peters, Blanche Thebom, Fernando Corena, Mario del Monaco, Frank Guarrera, Jerome Hines, Robert Merrill, Richard Tucker, Cesar Valletti and Leonard Warren.

Grace Marschal-Loepke, American composer-pianist, who recently celebrated her seventieth anniversary, presented a recital of her works in New York City on October 26. The program included a group of recent compositions still in manuscript.

Among the new singers to be heard with the Metropolitan Opera this season will be Renata Tebaldi, Italian soprano, already famous in this country through her London recordings, who will be heard in the rôle of *Madeleine* in "Andrea Chenier," as *Desdemona* in "Otello" and in the title rôles of "La Traviata," "Aida," and "Tosca." Another singer to make his debut will be the American baritone, Walter Cassel, who has done notable work with the New York City Opera Company.

Mieczyslaw Horszowski is setting himself a tremendous chore for this season in New York City. In a series of twelve concerts he will play all 32 of the Beethoven piano sonatas, ten sets of variations, three sets of bagatelles, three rondos, three preludes, and several smaller pieces. The concerts will take place at the Lexington Avenue Y.M. and Y.W.H.A.

The ninety-fifth Worcester Music Festival was held in Worcester, Mass., October 18 to 23, with the Philadelphia Orchestra making its eleventh consecutive appearance at this event. The Worcester Festival Chorus also played its usual prominent part in the programs of the festival.

Dr. Herman F. Siewart, for 31 years organist at Rollins College, Winter Park, Florida, retired on September 1. Dr. Siewart had served as organist at Knowles Memorial Chapel at Rollins since 1932. For 22 years Dr. Siewart presented weekly organ recitals at the Chapel.

Quincy Porter, Professor of Theory of Music at Yale University, was awarded the Pulitzer Prize in music for 1954 for his concerto for Two Pianos and Orchestra.

Aldo Mancinelli, 26-year old pianist of Steubenville, Ohio, now living in Rome, is the winner of the Ferruccio Busoni International Contest, the finals of which were held at Bolzano, Italy, (Continued on Page 7)

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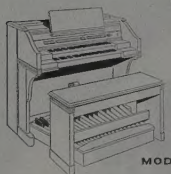
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Musical Oddities

By NICOLAS SLONIMSKY

MUSIC of eighteenth-century England was largely made in Italy, but at least one great singer of the time was of English birth—Elizabeth Weichsel, daughter of a German oboe player, a resident of London. She was born about 1765, studied with her father and later with the double-bass player James Billington whom she married in 1783. A contemporary pamphlet described their courtship in the following words: "Like a second Abelard, this gentleman made the science of Love one of the principal articles of his instruction, and like a second Eloise, our heroine imbibed his lessons with avidity and delight." Although she later divorced him, she retained his name, and it is as Mrs. Billington that she became famous.

Joshua Reynolds painted a portrait of Mrs. Billington showing her with her eyes turned towards heaven, as though she were listening to a choir of angels. When Haydn saw the picture, he said to Mrs. Billington: "It looks like you but it has one great fault: the painter should have represented the angels listening to you."

Mrs. Billington was one of the most glamorous women of the opera stage. Her admirers ranged from the middle class to royalty. A commoner hearing her for the first time remarked that she must have swallowed a nest of nightingales.

She was the darling of British nobility. The Royal Magazine published this notice in 1788: "The Duke of Cumberland is said to be particularly fond of music. Those who have seen him when a spectator of Mrs. Billington's wonderful abilities in the musical way, will be convinced of his partiality. Surely this harmonious siren cannot boast of a greater patron than His Grace."

King George III called her to Windsor for a command performance to "sing pathetick songs." Napoleon took note of Mrs. Billington, and in a conversation with an

Englishman said that Great Britain should be proud of having produced such a singer.

But her triumphs were not without thorns. In 1792, she was attacked in an anonymous pamphlet and accused of immorality. The publication of this pamphlet was immediately followed by an equally anonymous answer identified only as "written by a gentleman." The writer protested against the scandalous brochure in which "beauty and merit have been most grossly, most illiberally attacked." Still her reputation as a libertine persisted. The *Humorist's Magazine* of Dublin made a play on the words "singer" and "sinner", and declared: "Mrs. Billington has a more melodious voice than we ever heard in any English sinner."

The peak of Mrs. Billington's career was reached in 1801, when she returned to England after a long tour in Europe. The rival managers of Drury Lane and Covent Garden vied with each other for her services. Finally, they came to an agreement whereby she was to appear in both theaters, at an astronomical figure of two thousand guineas a season from each. "The anxiety of the public to witness the exertions of this astounding female is increased rather than diminished by the frequency of her performances," wrote a London journal. "A more accomplished singer in voice, science, compass, taste, execution, and expression, certainly never was heard at any time or any place." Another newspaper gave a description of her outward appearance: "Mrs. Billington is rather embonpoint, but it does not in the least derange the economy of her personal attraction."

On October 21, 1801, Mrs. Billington sang Arne's opera *Artaxerxes*. It was a gala occasion, and the program announced that "The House will be illumined with wax." Michael Kelly, singer and composer who was also a wine merchant (Sheridan said contemptuously that Kelly should be called

"a composer of wines and an importer of music") was among the performers, and also acted as the impresario. Before the third act of the opera, Kelly appeared at the proscenium and announced melodramatically that Mrs. Billington had fainted and could not go on with the performance. The spectators grumbled and there were outcries suggesting that the whole thing was an imposition on the public. Kelly then asked any "medical gentlemen" present in the audience to come forward and examine the ailing prima donna. A surgeon and an apothecary volunteered, and after a few minutes testified that Mrs. Billington was indeed ill. The affair affected the sales of tickets for future performances, and the management felt obliged to publish a statement by Mrs. Billington's personal physician, a doctor named Heavyside, to account for the circumstances of her illness. It seems that Mrs. Billington was in the habit of holding a needle in her mouth while sewing, and some months previously she had accidentally swallowed one. She had then suffered no ill effect, but on the day before her performance she complained of pain in her right arm. Dr. Heavyside probed into her muscle, made an incision and extracted the needle, which had somehow traveled there through the body. Mrs. Billington lost some blood and had a nervous shock as a result. "Her desire to gratify the public," declared Dr. Heavyside, "has been proved to exceed her power. Without the hazard of her life, she could not attempt to resume her duty that night."

ONE OF THE strangest decrees issued by Napoleon was this: "Beginning with the first of next month, all loges at the Paris Opera shall be paid for by those who occupy them."

The explanation of this cryptic order is simple: the consuls, the ministers, the chief of police and several other members of the government had assigned to themselves seventeen boxes gratis. As an example to follow, Napoleon himself sent 15,000 francs to the Opera in payment for a season's ticket.

John Templeton, the English tenor who flourished in the first half of the nineteenth century, was an imposing personage on the stage. Six foot five inches tall,

handsome in appearance, he was, however, a poor actor. The famous Maria Malibran, who sang with him for two seasons in London, berated him for his inability to act. "You are a fine, tall man, but a very poor lover on the stage," she told him. Templeton was very much upset by this rebuke. After the end of the opera, he summoned enough courage to give Madame Malibran a hearty hug. She disengaged herself and said: "You misunderstood me. You may make love to me only in public."

Templeton attained the peak of his success when he was engaged by Alfred Bunn for both of London's great theaters, Covent Garden and Drury Lane, in the same season. What Templeton did not realize was that the shrewd manager intended to use his services in both theaters on the same night fixing the hours so that one performance would be nearly over when the other was about to begin.

The plan did not always work. One night Templeton was very late for the performance of Auber's opera "The Dumb Girl of Portici" at Drury Lane, so that the manager had to ask the orchestra to repeat the overture pending the singer's arrival. When Templeton finally got to the theater, he was covered with perspiration. The beard and the mustache that he had to affix for his part of Masaniello would not stick. In the middle of his aria "My Sister Dear" the mustache flew into his mouth. With a desperate gesture he extracted it and threw it into the orchestra, where it landed on the violin of Tom Cooke, the concertmaster. It became entangled in the strings, and Cooke's violin produced some strange sounds. The London *Times* was impressed with Templeton's adroitness in getting rid of the incommodious lip hair and concluded: "John Templeton has finally proved that he can act."

Once Templeton had to sing the rôle of *High Priest* in Michael Kelly's opera "Pizarro" on short notice. He had no time to learn the part, and to save the situation, he placed the music on the altar before which he was to kneel. The sacred flame was simulated by a wick saturated with wine. As Templeton reached the verse "Oh Power Supreme—Consume with Thine own Hallowed Fire," the burning alcohol spread onto the music sheet. Templeton tried to retrieve it, but it was too late. The music was badly scorched and began to curl. He had to improvise the rest of the aria as best he could.

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BOOKSHELF

By DALE ANDERSON

The Bishop of Broadway
David Belasco
His Life and Work
 by Craig Timberlake

The main reason for reviewing this extremely voluminous (nearly five hundred pages) life of the one-time dramatic Wizard of the Great White Way in a musical periodical is, that two of his productions, "Madame Butterfly" and "The Girl of the Golden West," were employed by Giacomo Puccini as the basis for grand operas, one of which, "Madame Butterfly," was a permanent international triumph. Belasco was unquestionably an amazing genius in theatrical production. He had many loyal friends and many bitter enemies. He was so incessantly busy that the sum total of his work is staggering. John Luther Long, author of "Madame Butterfly," who collaborated with Belasco in turning the story into a short play (and also collaborated with him in writing "The Darling of the Gods" and "Adrea"), once told your reviewer: "Belasco's concentration was incandescent, almost frightening, and he was tireless when he was working upon anything that interested him."

He produced on Broadway one hundred and twenty-one plays. Six of these he claimed as original. About twenty were collaborations. He paid his collaborators well but was loathe to give the recognition in print which they deserved. He liked to dominate all situations. His settings were famed for their accuracy, beauty and good taste. Many of the most famous actors of his period attributed their success to Mr. Belasco whom they worshipped. Among his famous stars were Mrs. Leslie Carter, Blanche Bates, Robert Hilliard, Frank Keenan, Mary Pickford, Ernest Truex, Lenore Ulric, Frances Starr, Lionel Atwill, David Warfield and many others.

Belasco made many fortunes but was in no sense "money mad." In fact, he was so profligate in purchasing scenery, costumes and properties for his productions, that in several instances the shows lost money. He was naturally a very generous person.

Belasco was born in San Francisco, July 25 1853, and died in New York in 1931. His parents were English Jews. His father, Humphrey Belasco, was said to have been the best harlequin of the London pantomimes.

In his boyhood Belasco became the friend of a Roman Catholic

clergyman whom he greatly admired and he adopted the habits of a priest, which he wore to the end of his days. This gave Belasco an aura of piety which was far from the individual himself. His imagination was extraordinary when it concerned his own achievements. Many statements he made about himself were often far from the actual facts.

Craig Timberlake, the author of this very comprehensive biography, is a graduate of Southern Methodist University; has been associated with the profession as a singer, actor and teacher for a number of years. He has not tried to paint the lily nor has he attempted to hide Belasco's shortcomings. In a way Belasco was an amazing theatrical phenomenon who gave New York and London some of the most gorgeous and effective stage productions in history. Mr. Timberlake writes:

"Belasco was not cast in heroic mold. Few of us are. Human frailty was compounded in his private and professional life. He was a grossly sensual man, morbidly preoccupied with the bizarre aspects of sexual behavior as he observed them in life and in his extensive collection of pornography." Belasco was anything but a bishop in the higher sense of the word.

Library Publishers

\$4.75

The Young Pianist
 by Joan Last

Miss Last's very practical new book (155 pages) is an approach to the problem of teaching juveniles as seen from an English standpoint. The author is the Director of Music at Warren School, in Worthing, and had years of practical experience. Herbert Spencer (1820-1903), British philosopher and educator, is quoted as saying, "The value of a book is in its quality for making the reader think. If a book does not provoke thought it is worthless." It would be useful for any American music teacher of beginners to read this carefully presented book and compare it with her own method of approach to teaching problems from the earliest grades to grade four. There are ten pages of half-tone plates showing hand positions which have been excellently posed. Also, there are numerous lists of teaching pieces. Throughout the book the writer evidences a very warm and sympathetic understanding of her subject.

Oxford University Press

\$2.00

CANCAN AND BARCAROLLE

Life and Times of Jacques Offenbach
 by Arthus Moss and Evelyn Marvel

The authors of "Cancan and Barcarolle" have given us a story-ized life of Jacques Offenbach (1819-1900) which is very readable but much over-amplified by the imagination of the authors, who make innumerable verbatim quotations of conversations which must have been invented, with the idea of making the book more appealing. When wise cantor Isaac Eberst, who changed his name to that of his birthplace Offenbach moved his sons from the ghetto of Cologne to Paris to escape the cruelties of German anti-semitism of the early nineteenth century, he put Julius (violinist) and Jacques (cellist) in an atmosphere that was most stimulating to them. Jacques studied 'cello at the Paris Conservatoire for a time, but soon drifted to the theatre where he was to develop the *opera bouffe* and immortalize the cancan.

The music for the cancan was nothing more than the very popular galop. The cancan connected it with dances said to have been brought back from the dives of Algiers by returning soldiers. The staid families of France were horrified by the cancan and its intentional obscenity and vulgarity. Ever since then tourists from everywhere have been drawn to the cafes, bistros, and night haunts of the city of light to become properly re-horrified. The cancan became a prop of the restaurant, food and wine industry. It soon spread around much of the world. Offenbach's cancans became the folk-music of the boulevards. The dance persisted through the music halls and became the classic background for burlesque shows.

Offenbach wrote more than one hundred stage pieces among the most tuneful of which are "Orpheus in Hell," "La Belle Helene," "La Vie Parisienne," "La Grand Duchesse de Gerolstein," (in which Lillian Russell starred) and "Mme Favart." These lively works became models for numerous later comic operas in Europe and in America. Rossini even called Offenbach the "Mozart of the Champs Elysees" which is about as ridiculous as calling Mozart "the Offenbach of the Ringstrasse."

Offenbach, however, was a veritable fountain of melodies, many of them trite and conventional but some with haunting charm like the *Barcarolle* in "Tales of Hoffmann." Probably with his great

fecundity much of the music he wrote for his stage shows never got beyond manuscript. In 1876 Offenbach came to America to attend the Centennial Exhibition. He crossed the ocean in the *S.S. Canada* and had a very rough voyage. A band of fifty was sent down New York harbor to greet him. A terrific squall made most of the players so sick that they could not perform, greatly to the amusement of Offenbach.

In New York Offenbach was dumbfounded by the enormous menus in the hotels and by the modern luxurious accommodations.

John Philip Sousa, then twenty-three, was one of the first violins in Offenbach's orchestra on his American tour, which after he left the big cities was none too successful. Sousa had a great respect for the refinement and exacting thoroughness of the conductor's methods. He once told the writer that Offenbach was a very kind and considerate man with a sparkling personality. Alas, Offenbach spoke only French and Sousa only English and Sousa therefore did not get much from him.

Offenbach could not understand the Sunday blue laws of Philadelphia which prevented him from giving concerts on the Sabbath, the day which had always been his busiest in Paris. He contended that the working man had only one day off and had plenty of time to discharge his religious duties in the morning and should be able to relax and enjoy himself during the rest of the day. Quaker Philadelphia until a comparatively few years ago was shut as tight as a drum on Sunday.

Offenbach became infatuated with a beautiful Spanish girl of fifteen whose widowed mother had married an Englishman named Mitchell. They were married in the Catholic church when she was sixteen and he was twenty-five. After that he became a member of the Catholic church. Their marriage was a very happy one, despite the fact that Offenbach had a "roving eye."

Offenbach's best known work is of course "Les Contes d'Hoffmann" with its alluring *Barcarolle*.

Since 1907 when Oscar Hammerstein revived the "Tales of Hoffmann" at the Manhattan Opera House in New York Offenbach's melodies have been heard so frequently on the air, that, had they been under royalty, they would have earned the composer a small fortune from ASCAP alone.

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WORLD OF MUSIC

(Continued from Page 3)

in September. Mr. Mancinelli who was competing with 25 finalists, won an award of half a million lire (\$800) and a contract for a ten-concert tour of Italy.

Richard Maxwell, former radio and concert tenor, and for the past two years director of the sacred music division of the Shawnee Press, died September 4 at East Stroudsburg, Pa. Mr. Maxwell was nationally known for his radio work, both as a singer and as a director of programs. He also was the sponsor of 200 "Good Neighbor Clubs" in the United States and Canada.

Msgr. Licinio Refici, Italian composer-conductor, collapsed and died of a heart attack while conducting his own opera "Cecilia" in the Municipal Opera in Rio de Janeiro on September 11. Msgr. Refici was known in the United States, having conducted the Roman Singers of Sacred Music from the Vatican Chapels in Rome on a tour of this country in 1947.

Ralph Hunter, conductor of the Men's Glee Club of the Radio City Music Hall and former assistant choral conductor of the Juilliard School of Music, has been appointed conductor of the Collegiate Chorale of New York City, succeeding Robert Shaw, founder-conductor. Mr. Hunter will continue with his duties at the Music Hall.

The Main Line Symphony Orchestra with headquarters at Wayne, Pa., will give the opening concert of its eleventh season on November 12. Under the direction of its regular conductor, Louis Vyrer, the orchestra will present a program which will include Beethoven's Fifth Symphony, "The Moldau" by Smetana, and Mr. Vyrer's own transcription of Bach's Toccata and Fugue in D minor. The soloist will be William Kincaid, distinguished solo flutist of the Philadelphia Orchestra who will play Mozart's Concerto in G major for Flute and Orchestra.

William Sylvano Thunder, organist, choral conductor and accompanist for many noted artists, died in Philadelphia on September 8. Mr. Thunder, who had a career of sixty years as a music teacher, received his musical training from his brother Henry Gordon Thunder, noted conductor-founder of the Philadelphia Choral Society. From 1916 to 1928, Mr. Thunder was organist for the Philadelphia Orchestra; from 1912 to 1950, he directed the Strawberry and Clothier Chorus; and from 1923 to 1948, he was the official organist at Drexel Institute of Technology.

The Conservatory of Music of McGill University at Montreal, Canada, will present a music festival this fall to celebrate the fiftieth anniversary of its founding. The ten programs will

feature works by faculty members, students and former students, including Violet Archer, Robert Turner, Alexander Brott, Istvan Anhalt, Ellen Ballon, and Douglas Clarke, the last named being director of the Conservatory. Miss Ballon graduated from the school as a child prodigy pianist at the age of 6½ years.

The month of October marked the ninetieth anniversary of the Chicago music house of Lyon and Healy, Inc. Founded on October 14, 1864, by George Lyon and Patrick Healy, the firm has grown until at present it occupies a leading position in the music industry. Lyon and Healy pioneered in building the harp and today this firm is the sole source of supply for this instrument. ETUDE extends congratulations and best wishes for many more years of service to the music profession.

The 92 men comprising the former NBC Symphony have organized into a group to be known as the Symphony Foundation of America, Inc., with Don Gillis as president. Performing under the name of The Symphony of the Air, it will be the first independent orchestra to go into business for itself. The orchestra plans to give a concert this fall in New York and to make its own symphonic recordings.

Indiana University's School of Music is embarked on the most ambitious operatic program in its history. Opening with a three-night run on October 22 of "Fledermaus," the subsequent productions will be "Madame Butterfly," "Ariadne," "Parsifal," and "Tosca." Conductors are Wolfgang Vacano, Frank St. Leger, and Ernst Hoffman. Stage directors are Hans Busch and Ross Allen. **THE END**

COMPETITIONS (For details, write to sponsor listed)

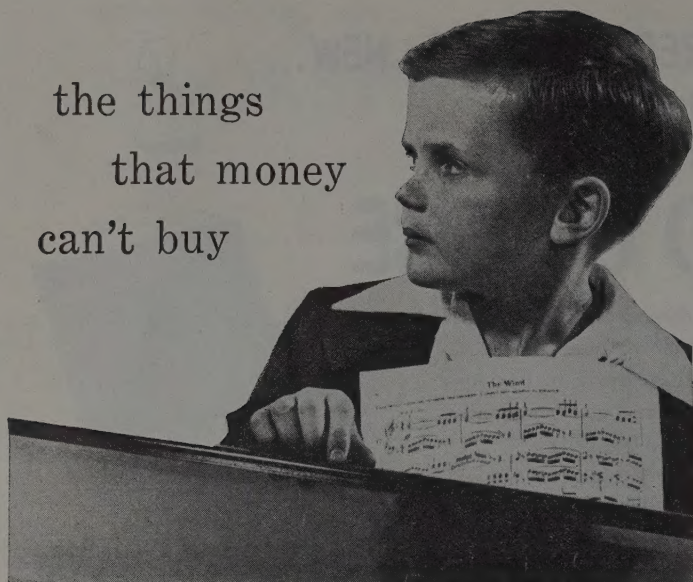
• Composition Contest for an anthem for mixed voices. Sponsored by the First Methodist Church of Hollywood, California. For Details write Dr. Norman Soreng Wright, Organist-director, First Methodist Church of Hollywood, 6817 Franklin Avenue, Hollywood, California.

• 1955 Ascension Day Festival Service Annual competition for an anthem for mixed voices. Award of \$100 and publication by H. W. Gray Co. Closing date February 15, 1955. Details from Secretary, Anthem Contest, 12 West 11th Street, New York 11, N. Y.

• Contest to secure in one individual the perfect composite talents to qualify for the rôle of *Carmen*. Candidates must excel in acting, singing and dancing. No closing date announced. Details from The International Music News Syndicate, 30 N. LaSalle Street, Chicago 2, Illinois.

(Continued on Page 53)

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Musical News Items From Abroad

The Holland Festivals of 1954 attracted a total of 180,000 persons to the 104 performances in Amsterdam, the Hague, Scheveningen and in other cities. The Sadler's Wells Ballet audiences broke all attendance records for the festival.

The Donaueschingen Music Festival in Donaueschingen, Germany, on October 16 and 17, included music by composers of eight nations. The composers represented were Marion Peragallo of Italy; Hans Brehme, Hans Ulrich Engelmann and Bernhard Scholz of Germany; Igor Stravinsky, John Cage and David Tudor of the United States; Pierre Boulez and Darius Milhaud of France; Matyas Seiber of England; Rolf Liebermann of Switzerland; Nikos Skalkottas of Greece; and Roman Haubenstock-Ramati of Israel.

An International Organ Week was held in Dusseldorf, Germany, October 9 to 14, in which some of the leading organists of Germany, Paris, Bologna, Stockholm and the United States took part.

The Hallé Orchestra concerts in London which began in October, will include the first performances in England of Auric's Symphonic Suite "Phedre," Villa-Lobos' "Bach-

ianas Braserilas, No. 4," Ibert's Suite "Le Chevalier Errant," and Fortner's "Capriccio and Finale." Conductors engaged are Sir John Barbirolli, Hans Schmidt-Isserstedt, Georges Tzipine and George Weldon.

Wallingford Riegger's Variations for Piano and Orchestra received its first performance in Europe when it was played in September by Frank Glazer with the Orchestre de la Suisse Romande at the Rencontres Internationales in Geneva, Switzerland.

The fourth International Festival of Music and the Arts in Wexford, Ireland, October 31 to November 7, will include a performance of Bellini's "La Sonambula," with Marilyn Cotlow, American soprano, in the title rôle. Other events will be a concert by the Radio Eireann Symphony, directed by Milan Horvat, and chamber music played by the New London String Quartet.

Robert Goldsand, Viennese-born pianist, now an American citizen, has been making a tour of Europe which included concerts in Stockholm, Oslo, Copenhagen, Cologne, and Hamburg. On November 6 he will give a debut recital in London when he will play the E-flat minor sonata by Samuel Barber.



On Teaching BACH

*A member of the piano staff
of Teacher's College,
Columbia University, presents
important facts connected with
the study of the works of J. S. Bach.*

by MILDRED STANLEY LEONARD

AN EAGER early-teen-age piano student of mine came bounding in to her lesson the other day, eyes aglow with a new achievement. "Mrs. Leonard," she exclaimed, "I did it! I found every subject of my new Bach Invention and followed each voice right through to the end!" Her excitement was apropos, for a genuine revelation had been vouchsafed her: a glimpse into the intricate yet logically simple pattern that unfolds so surely and so rewardingly for the properly guided student of the masterpieces of Johann Sebastian Bach.

Contemplating this young girl's joy at her accomplishment, I wondered anew at the almost total lack of understanding, the utterly pedestrian interpretation of Bach so often encountered among new students in my piano classes in the Graduate Music Department of Columbia University's Teachers College—students who presumably already had thorough musical training at many of our leading musical colleges and conservatories. Yet time and time again I have witnessed the pride, the sense of accomplishment, the awakened appreciation of these same students after new horizons have been opened for them through proper methods of study. What are the approaches through which the serious piano student can attain an understanding and an insight into both the minutiae and the total pattern of Bach's compositions

to the degree needed for intelligent and effective performance?

Undoubtedly, somewhere between the purist school, with its imitation of an earlier instrument plus its application of "half-knowledge" to performance on today's piano, and the Romantic school, with its heaping of the growth of the nineteenth century upon an earlier writing, there must be a middle road, valid and expressive. How specifically, as piano teachers, can we help students—train them to think effectively, to perform musically? One of our first directions to them should be to secure a desirable score—such as that of the Bach Gesellschaft, considered the Bible of the score, or the Steingraber, with its authentic notes. If only a poor edition is available, then teach your students to think beyond the score. Encourage them to listen at concerts and on records to such artists as Wanda Landowska, whose performance on the harpsichord is authoritative and rewarding, and to Rosalyn Tureck, who brings to the piano a thoroughly scholarly and musicianly interpretation.

Since it is the polyphonic character of seventeenth- and eighteenth-century music that creates the greatest interpretative difficulties for ears trained since childhood in the Romantic idiom, I shall deal mainly with six fundamental aspects of Bach's cantrapuntal music. Of prime importance to adequate performance of any invention, sinfonia, fugue, prelude, toccata, suite or partita is workmanlike approach to harmonic analysis, shape of the

melodic line, rhythmic element, ornamentation, dynamics and tempo. These divisions cannot attempt to cover, even in a general way, all the requisites of good teaching. Yet, though these procedures should be applied to the study of any musical compositions, they are particularly demanding of our serious consideration in the sparsely edited works of Bach.

1. *Harmonic Analysis.* The first thing to make clear to our students is the form of the composition under scrutiny. The movement from key to key is the pivotal point in the analysis of form. First find the key centers, which usually mark the large sections. In the fugues, for instance, and in many of the inventions we proceed in the exposition section from the tonic to the dominant; in a middle section we may move through various related keys; then back to a final section with at least one restatement of the subject in the original tonic key. These larger divisions are easy to find; thereafter detailed attention should be given to chord progressions within each section. Color chords such as diminished sevenths and suspended cadences are frequent and call for nuance as well as a change in dynamics.

The beauty and effectiveness of many of the preludes lies chiefly in the harmonic progressions. The familiar C Major Prelude—fortunately or unfortunately (depending on the point of view) made more familiar by Gounod in his *Ave Maria*—is such a composition. The C minor Prelude of Volume I is a striking example of a simple procedure (Continued on Page 20)

Mrs. Leonard is well known for her work at Teacher's College, Columbia University. She has recently opened her own studio at Scarsdale, New York.

With Chopin in Japan

by Albert Faurot



One who has spent much of his professional life teaching and playing recitals in Japan gives an interesting account of the reaction of native audiences to the music of various composers.

(Albert Faurot has spent many years teaching music in mission schools, universities and conservatories of China, Japan and the Philippines. In Japan he made frequent appearances as guest soloist with symphony orchestras. Mr. Faurot has recently returned to the Philippines where he is teaching at Silliman University in Dumaguete City.—Ed. Note)

TWO THOUSAND black heads bent eagerly forward, and four thousand black eyes focussed on the stage, as the house lights grew dim and the curtain rose in the Asahi Kai-kan in Osaka. Lost in the sea of Japanese faces were the blond heads of Europeans and Americans like myself, who had come to pay homage to the aged French pianist, Alfred Cortot. And black and blond alike were soon under the spell of the inspired playing of the master, known to us for so long, and now seen on the stage for the first time.

For like my Japanese friends, who are avid record collectors, I had known since childhood this artist's recorded interpretations of Chopin's music, with their erratic tempi, violent rubato, and splattered inaccuracies. All this was present now, but was quite forgotten in the moving performances of this quiet, kindly man. My Japanese companion commented that the pianist was like an aged grandmother telling stories to children in tones. Two little girls in green kimono presented sprays of carnations and roses to the smiling artist, and a half dozen encores were demanded.

From his Japanese audiences Cortot received the same decorous, wrapt attention that had been accorded a few weeks earlier to Gerhard Husch's singing of the *Winterreise*. This courteous eagerness, coupled with keen appreciation of both performance and music, have made of Japanese audiences a legend that has attracted repeated visits of such artists as Menuhin and Szigeti, Traubel and Anderson, Giesecking and Solomon.

Pianists are evidently carefully schooled by their managers in Japanese taste. Their programs are heavily loaded with romantics, while for the most part they avoid Bach, Brahms and contemporary music. In Japan there is no god but Beethoven, and Chopin is his prophet. Most popular of all works is the Emperor Concerto, and next to it, the Waldstein Sonata. So long as he stays within the safety of the 19th century, no artist need fear boring a Japanese audience. Complete piano works of Schumann in three recitals, the twenty-seven Etudes of Chopin on a single program, the five Beethoven piano concerti in two evenings are common events in the land of Nippon.

Japanese orderliness coupled with the influence of German thoroughness have produced monumental collections of music. A set of thirty volumes published before the war and beautifully bound, purports to contain the "Complete Collected Music of

the World!" It very nearly does so, with volumes of concerti, sonatas, folk-songs both Occident and Orient, guitar music and contemporary composers. Works of Schonberg, Bartók, Prokofieff and Hindemith, which are only now becoming known in America, were published in Japan as "pirated editions" in the thirties.

In the realm of 78 rpm records, Japan is a collector's paradise. Bruckner Society, Hugo Wolf Clubs and other such esoteric groups brought to Japan large quantities of the limited-edition "Society-Recording" discs. The leading phonograph companies and factories in Japan before the war, where standard works were pressed, with labels of Japanese character. Hundreds of second-hand record shops throughout the island now offer for sale excellent discs of such rarities as Edwin Fischer's Well-Tempered Clavier, Marguerite Long's Mozart Concerti, the Panzera and Lehmann Liederkreis, and Kreisler, Caruso and Paderewski records by the dozens.

Radio stations make copious use of these records. The quality and quantity of good music broadcast from Tokyo, Osaka and other cities is remarkably high, second perhaps only to England's famed "third program." In my little mat-floored Japanese cottage, my house-keeper wakened me each morning by tuning in "The Composers' Hour." After a Mendelssohn symphony or a Schumann song cycle, I was entertained at breakfast by Ponselle or Pinza or Tchaikovsky, in the "Great Artists' Series." My cook enjoyed the music as much as I, and would have listened just as devotedly had not been present.

Several symphony orchestras with Japanese personnel and, for the most part, Japanese conductors, bring to eager audiences the complete symphonies of Beethoven each year. Their programs include a Haydn, Mozart, Tchaikovsky, Franck, and R. Strauss, Grieg and Rachmaninoff. Japanese pianists and violinists are legion and appear in all the standard concerts with the possible exception of Mozart and Brahms.

As in the island kingdom of Britain, where which Japan has so much in common, women are the most popular pianists and violinists. A few of the latter are achieving world-wide recognition. Many have studied in Europe and acquired prodigious technique. Most of them perform with impeccable accuracy, tremendous speed, and a minimum of feeling. Of the sixty Japanese girls majoring in piano in the conservatory where I taught, only two or three showed any special gift for music. Paternal choice in early childhood, of a musical career coupled with grim determination to succeed and a facile gift for imitation, produced amazing and rather frightening results.

Boys in Japan seldom study music seriously. The most conventional men in the world, the Japanese dress in drab black and maintain a

(Continued on Page 5)

The Barber Shop Brotherhood

The amazing story of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), and what it means to its thousands of members.

by Doron K. Antrim

BY DAY, Al Rash of Teaneck, N. J., is an auto salesman, by night, a barber-shop singer. Al spends two nights a week rehearsing with a barber-shop quartet, one directing a barber-shop chorus. He spends other nights and days too, hopping about the country filling benefit engagements with the much-in-demand quartet called the Bergenaries. That he's devoted to the cause of barber shop would seem obvious. Al puts it more colloquially: "I'm bitten by the barber-shop bug, and running a fever."

Nor is Al's zeal exceptional. It seems that many more are afflicted with this same virus: 35,000 males from 16 to 70, scattered over the U. S., Canada, Alaska, Honolulu, who are members of the SPEBSQSA, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Any one of these men would talk a mile any time to sing with other kindred souls. Once a week they congregate in local halls, hotels, school auditoriums to rehearse and sing into the night. They travel miles at their own expense to sing benefits, compete in sectional and national meets. At the International Convention held last summer in Washington, D. C., over 100 contestants from coast to coast competed for chorus and quartet honors.

Why do these carolers get such a lift out of their hobby? Ask them and they mention most often fun and fellowship.

"Sing with another man," said one, "and you share emotions with him, know him better, become his friend. Some of my best friends have been made in this group."

"A barber shopper is never lonely," said another. "You find yourself in a strange city. You glance through the name file, call some local members, get together and the fun begins."

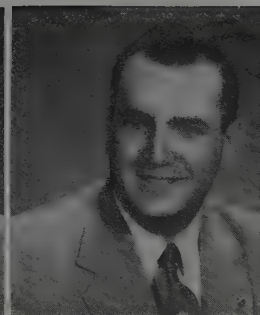
"I've seen shy, inhibited men join the society," said L. A. Pomeroy, former sec-

retary of the Mid-Atlantic Association of Chapters. "They sing with the group for six months and gain such self-confidence, they can get up and make a speech before any audience."

But what the Society means to the men was shown particularly during the war. "Then," said Deac Martin in "Keep America Singing," "it became a safety valve for thousands, hard pressed physically and mentally by war work and worries. Some members found at least temporary relief from otherwise unbearable anguish, others eased the strain by pulling down a harmony curtain. Behind it at chapter meetings, they relaxed a few hours and returned revitalized to sterner realities. But in countless ways they also gave comfort and inspiration to the bereaved and harassed through music. No one can know how often the Society's quartets and choruses sang for public gatherings of all sorts during the war period."

In the 15 years since its founding, the Society has made some impressive gains. It has become international in scope. It has won the acclaim of critics who scoffed at first. It has rescued something distinctly American—barber-shop balladry—from oblivion. What's more, it has raised it to the status of an art—"These amateurs have the souls of artists," said former New York Mayor La Guardia judging a national contest. It has dotted the country with prize winning quartets and choruses. It has inspired better singing in America. Through benefits that invariably pack 'em in, it has contributed millions of dollars to war drives, hospitals and other worthy causes.

As a result of its pioneer work, barber-shop singing is now being introduced into public schools, notably by Dr. Harry R. Wilson, Professor of Music Education. Teacher's
(Continued on Page 58)



(L.) The late O. C. Cash, founder of SPEBSQSA and (R.) Robert G. Hafer, Executive Secretary

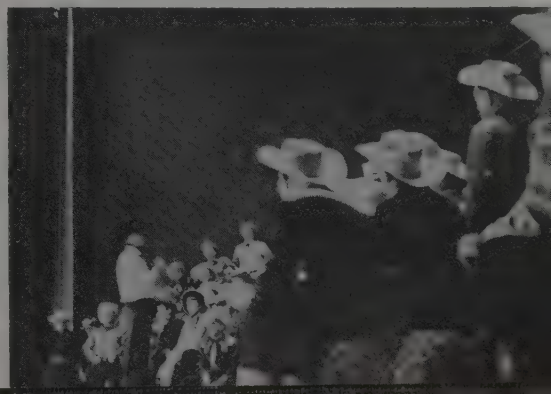


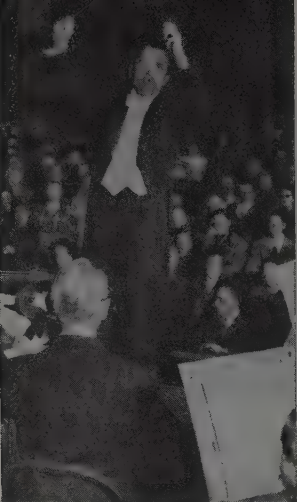
The famous "Buffalo Bills" of Buffalo, N. Y. 1950 International Quartet Champions



(Above) "The Four Hearsemen" of Amarillo, Texas. Second place medalists in international competition

(Below) Looking from the wings of Northrup Auditorium during a benefit "parade"





Milton Weber, conductor
Waukesha Symphony.

Waukesha's Plan Pays Off

*How the Waukesha (Wisconsin) Symphony
Orchestra provides practical experience
to young people desirous of familiarizing
themselves with orchestral routine.*

by Florence Retzer

EVERY YEAR the Waukesha Symphony Orchestra gives a concert for young people in the city and county. Last season's was a particularly important one: a symbol of the musical growth of the whole city.

The weather went berserk on the evening of January 19, as it so often does in Wisconsin winters. A heavy fog reduced visibility almost to zero. As if that were not enough to discourage rural families from driving their children 10, 20, or more miles, a freezing drizzle glazed the highways, making motoring something close to a suicidal venture. Thirty blind children from the Wisconsin State School for the Visually Handicapped had planned to come by bus, 55 miles, to hear the music. State authorities, understandably, phoned to say they could not risk the responsibility for thirty young lives on a night like *that*.

But the auditorium filled up with children who lived within walking distance or along the main, sanded highways near the city. If it had been a fair evening, negotiable by rural families, the children simply could not have been stuffed into the auditorium.

A 17-year-old high school student from Milwaukee (15 miles away) heard his own orchestral arrangement of a Bach prelude and fugue played for the first time. Four high school students then interviewed him over the loud speaker, asking to know (among other things) what, besides music, interested him. His prompt answer delighted the audience: "Girls, stamp collecting, tennis." A young pianist, winner of the Waukesha Symphony's annual statewide competition for young artists played Gershwin's Concerto in F for piano and orchestra, while the school children sat raptly

attentive.

But what made the concert a milestone in the history of the Waukesha Symphony were the excerpts from Rimsky-Korsakoff's "Scheherazade." Just before it was played, a few veteran members of the Waukesha Symphony gave up their chairs; others moved about the stage, taking new positions. Twenty-one teen-agers (the girls in light colored formals, sharply contrasting with the dark-clothed veterans) then took places in the chairs made ready for them by the reshuffling of the regular orchestra members. These young people, the twenty-one teen-agers, were members of the Waukesha High School orchestra.

All through December and January the youngsters had worked on "Scheherazade"—for the honor of playing, *just this once*, with the full Waukesha Symphony Orchestra. Never before had Milton Weber, founder and conductor of the symphony, felt that the high school boys and girls were ready to join his seasoned musicians, even for one number at one concert.

In this, the seventh season of the city's orchestra, the young people were deemed eligible. They knew, every one of them, what their place on that stage meant, even if the youngsters in the audience who loudly applauded may not have grasped the full meaning. Their playing of "Scheherazade" signified that a fine corps of new, young, local musicians were well on their way toward actual and final admission to the Waukesha Symphony; and further augured that there would be more and more of them coming along regularly.

In the fall of 1947, when Milton Weber founded the orchestra in Waukesha (population 22,000), he said: "A good orchestra in a city

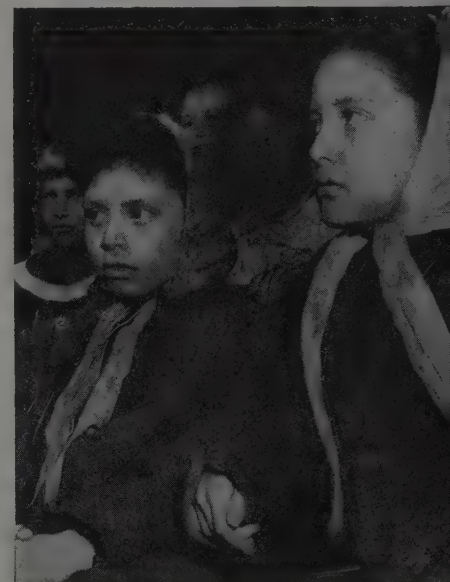
(Continued on Page 50)



A study in expressions. Young people at a Waukesha Symphony concert.



Interested shoppers help to boost the sales at the annual Symphony Fair.



The story of "Peter and the Wolf" holds the rapt attention of these young listeners.

WHEREVER I travel on my tours, I try to be as helpful as I can to the hundreds of ambitious young singers who come to me for advice; and in doing so, I have discovered a remarkable thing. There is no lack of fine vocal material among our youngsters—but there is a tendency to shy away from the truth. Candidates for honors like to hear how good they are; how rosy their future looks; how pleasant and rewarding is the road into art. They take less kindly to the plain fact that natural voice quality is an enormous distance away from good singing—that good singing takes a lifetime of hard, hard work—that a career in art has a large element of make-believe which the wise singer will put aside and leave in his dressing room, along with his wigs and costumes. Still, I like to speak truth as I see it.

The first point of truth, then, is that singing begins in the head. You must know exactly what you are going to do; you must plan every note, every tone, every effect, in your mind before you give it out with your voice. This means more than a general, over-all plan. It means that, seconds before you sing a note, you must know what it is going to be like, how to produce it, what effects you want it to make. And you can't accomplish this unless you fortify yourself with alert, intelligent thinking, and a sound background of good singing habits.

Both of these should be begun as early as possible. I have been singing since my sixth year. I started in the synagogue, as boy alto. When my voice matured, I started my way towards a singing career by studying two things at once: I had regular vocal lessons with the late Paul Althouse, and learned the ritual singing of the synagogue cantor elsewhere. I began public work as a cantor and still derive the greatest possible spiritual satisfaction from returning to the synagogue on the Holy days of my faith, again to sing the ancient rituals.

In connection with this work, I am often asked whether cantorial singing is helpful or harmful to general singing. The answer is, there is no difference between the two. There is but one vocal approach—the correct one. You can't sing in two different ways and be honest. The melodies you sing have nothing whatever to do with vocal emission. Simply (or not so simply!) the voice must be in the masque. Many a time did I bring my synagogue music to Althouse for clarification and practice. As vocalises for the old melodies, he gave me cadenzas from Rossini. The *Ecco ridente*, from "The Barber of Seville," was the first full aria Althouse allowed me to sing, and I used it to lighten up my cantorial chants.

From this kind of double practice, I learned two important facts. The first is that the Hebrew music can be perfectly sung on the Italian method of bel canto. Indeed, Hebrew is not unlike Italian in that



Richard Tucker as the Duke in "Rigoletto"

One of the best known among present day singing stars gives valuable words of advice to young ambitious students. Above all,

The First Step is....Honesty

*Richard Tucker states emphatically
In an interview with Rose Heylbut*

all the vowels are open, never closed, and never in the throat. The second fact I learned is that *all* languages can be sung without difficulty provided that the voice is kept well in the masque—not only *in* the masque (which, after all, includes much of the facial area) but in the pointed masque; never in the nose, but in front of the teeth, so placed that it hits off the palate and rings off the teeth. This, and only this, clears the way for the ping of correct projection.

How to acquire this correct projection is the work of a lifetime. Whatever type of music a student sings, he will discover that all of it can be put into his own particular point of singing. My point is bel canto with masque resonance. I believe in *pianissimo* singing, developed by vocalises and scales. Before every performance—and certainly in each day's practicing—I vocalise on the five vowels, always open. This lightens up the voice. But even under the best conditions, no singer should work entirely by himself. At each step of his progress, he needs a wise, honest, and understanding

teacher—first, to show him how to sing; and later, when he knows, to detect any slight slips or deviations. On returning from my tours, my very first act was to hurry to Althouse's studio. "Well, what have six weeks on the road done to you now?" he would ask. Then we'd begin vocalising from the very beginning; and any roughnesses or carelessnesses induced by travel, singing, and hurried living schedules would soon be put right.

I've always had to work hard. At the start, when I first went to Althouse, I couldn't sing higher than A, and this was in my throat, because of my youth and inexperience. For the first eight months, Althouse kept me on vocalises—the five open vowels sung through all the scales with varying attacks. Only after eight months was I allowed the exercises in Concone, and in third place, the *arie antiche* of the Italian anthologies. By these means, my voice was formed—not perfected, goodness knows, but given shape, like an embryo. Correct breathing, relaxation at all times, singing on vowels, master- (Continued on Page 48)

The Story of MTNA

Part 2

The more recent history of the development of the various activities of the Music Teachers National Association

by S. TURNER JONES

Executive Secretary, MTNA

FROM 1906 to 1950 inclusive, with the exception of 1943, the Association published a "Volume of Proceedings" each year. These forty-four Volumes constitute not only a contribution of inestimable worth to music research and pedagogy, but they are also to a great extent a history of music in America for that period of almost one-half a century.

For three years, starting in 1936, the Association published the *Advisory Council Bulletin*, containing reports from the Advisory Council of State Presidents. In February 1939, the *Bulletin* took on a new format, assuming pocket size but enlarged scope. With two issues of the *Bulletin* each year, an outlet for news of the State and Local Associations, plus articles of national interest was provided.

In the spring and summer of 1951, two unnumbered issues of *American Music Teacher* were published to show the members what could be done by the Association in the field of expanded periodical publication. On August 1, 1951, the Association established its national office with a full-time Executive Secretary and Editor. Volume 1, Number 1 of *American Music Teacher* was issued in October 1951, and automatically replaced the *Bulletin* of the Music Teachers National Association. Within less than three years the circulation of *American Music Teacher* has doubled, while the membership has increased six fold within the last four years.

While this publication program was developing, the Association at its annual meetings was giving serious consideration to such subjects as American music, organ and choral music, community music, his-

tory of music, public school music, libraries, music appreciation, music in colleges, conservatories of music, aesthetics, piano, harmony, opera, church music, voice, certification of music teachers, philosophy of music, musicology, orchestra music, psychology of music, acoustics, violin, and music theory. Starting with the meeting held in Chautauqua in 1878, the daily newspapers in the United States recognized the Association and the membership increased amazingly until every state in the Union and Canada were represented. Delegates from England and France attended the Association meetings, and a delegate was sent to England to represent the Music Teachers National Association there. The largest auditoriums available were required to house the delegates. Programs were given to audiences of five-thousand and more. All classes of musicians began to ask for a place on the program. Some attempted to get their names on record by offering motions at the business meetings.

Owing to the foundation laid by its founders, to the wise leadership of its present and past officers, and to the daring of its farseeing members and officers, the Music Teachers National Association now faces a future that appears to have fewer limitations than any past period. Today the Music Teachers National Association is really a confederation of autonomous state associations, which in turn are really groups of teachers from colleges, universities, conservatories, schools of music, music studios, public schools, and private schools. It is a democratic organization completely dependent upon individuals who are willing to work together for the benefit of mu-

sic teachers and for the improvement of music teaching in this country.

The growth of musical activity in the remoter parts of this country, and the establishment of additional state, county and local music teachers associations with their annual conventions and workshops, brought forcibly to the attention of the officers of the Music Teachers National Association the necessity for a re-evaluation of the work and program of the Association. Therefore, with the hope of bringing the activity of the Association closer to its members, a plan for the organization of regional divisions of the Music Teachers National Association was formulated.

Thus, on August 17, 1949, the Western Division of the Music Teachers National Association was organized. This Division, the first of the present four Divisions now in operation, is composed of the affiliated states of Arizona, Montana, Oregon, and Washington. Its first biennial convention was held in Portland, Oregon, August 15-18, 1951, with a second convention in Seattle, Washington, August 11-15, 1953. In February 1952, the Southwestern Division composed of the CANTO states of Colorado, Arkansas, New Mexico, Texas, and Oklahoma was formed. This division held conventions in Oklahoma City, Oklahoma, March 13-16, 1953, and in San Antonio, Texas, March 3-6, 1954. In February 1953, two more Divisions were organized: the East Central comprising the states of Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin, and the West Central including the states of Missouri, Iowa, Nebraska and Kansas. The first biennial convention of the East Central Division was held February 15-18, 1954, in Detroit, and the West Central Division held its first biennial convention in Omaha, Nebraska, February 24-26, 1954. In the future, national conventions will be held during the odd numbered years, and the Divisional conventions will be produced during the even numbered years. In this way the Music Teachers National Association will be able to bring outstanding speakers and performers to its members throughout the country without the necessity of having its members travel great distances to attend conventions and take advantage of all that such conventions offer. New state associations are in the process of organization, and the formation of a Southern Division is now in the offing.

The present work of the Music Teachers National Association includes:

1. The publishing of *American Music Teacher*, the official periodical of the Association. Published (Continued on Page 61)

ALTHOUGH the orchestra is only one part of the total music program now found in most schools, it is becoming a most important segment in those schools which are trying to make available to today's youth a complete musical offering. If one considers the entire area of music literature and all the possible repertoire that is available to us in 1954, that large part which was composed for the orchestra assumes such proportions that any fair-minded and open-minded person is forced to admit that any high school graduate who has been permitted to complete his school work without some exposure to this literature has been cheated out of a part of his birthright. Today one can hardly be considered broadly educated without some knowledge of the orchestra and its contribution to great literature.

To one who has organized and developed school orchestras for more than thirty years, it is exciting and encouraging to observe the progress that is being made in many communities throughout our country in their school orchestra programs. During the past two years, it has been a rare privilege to guest-conduct better than a dozen All-State Orchestras and it is gratifying to report that in every case much stress has been placed on providing opportunity for these youthful orchestral musicians to gain the finest insight into the beauties of good orchestral literature and orchestral practice.

When in 1946 the close of World War II provided the opportunity for a renaissance of school orchestras in America, an ever increasing number of new opportunities for developing school orchestras was initiated. From Maine to California, Washington to Florida and Michigan to Texas, one can now find healthy and growing orchestral programs in schools. This interest and development is still spotty and, of course, there are still many schools without orchestras, but progress is being made. Some older schools that at one time had good orchestras have not yet revived these groups and perhaps never will, but this really encouraging trend seems to indicate that more schools today in every geographical area of America have orchestras than ever before. This advancement in all areas is largely due to one fact. The young music educators, the new crop of music teachers that have gone into America's schools since the war are, as a part of their training, being made aware of the importance of the orchestra in a complete musical education for boys and girls of the elementary, junior high and senior high schools as well as for young adults at the college level and in the average American community after school days are over. These young music teachers have seen the star, are determined to do something about it, and results are beginning to show.



Ralph E. Rush

The School Orchestra Today

What Successful School Orchestra Teachers Believe

by Ralph E. Rush

(ETUDE is pleased to introduce with this article the editor of the new Orchestra Department, Ralph E. Rush. Mr. Rush is chairman of the Music Department and Associate Professor of Music and Education at the University of Southern California, Los Angeles.—Ed. Note)

In order to answer many of the questions that arise whenever or wherever an orchestral workshop is held and to give a concrete statement of what are considered the necessary characteristics for the effective school orchestra director, and also to analyze the successful school orchestra development found anywhere in these United States, the following educational principles and philosophies are offered as possible helps in the improvement of existing practices. These statements of beliefs have grown out of many years of experience. They might possibly be considered a code by which any school might establish guide lines for setting up a thriving orchestra program. The leader who develops this program will probably be a firm believer in these twelve principles. Those who are now producing successful orchestras have all learned the truth of these beliefs.

1. They believe that school orchestras under effective leadership can stimulate youthful performers to produce excellent music representative of the finest from the

total orchestral repertoire.

2. They believe that school orchestras under the guidance of enthusiastic and pleasant teacher-conductors can create, on the part of boys and girls, a sincere desire for a self-governing, democratic organization in which to make music. That through the discipline required to make great music, each performer can be inspired with the spiritual values of our way of life.

3. They believe that school orchestras working under carefully planned programs can be one of the school's best public relations media. That excellent administrative and community support can be secured for a live, wide awake and well organized orchestral group.

4. They believe that school orchestras working under capable musician-teachers should be entitled to and should secure from the school and community an adequate budget for equipment, both musical and non-musical, for music library, for rehearsal time and space and for any and all support that may be required to create and maintain interest in the smooth running of a first-class musical organization.

5. They believe that a so-called first class orchestra is not merely a group of skilled,
(Continued on Page 49)

Make This a Happy Musical Thanksgiving

An Editorial

by JAMES FRANCIS COOKE

OF ALL OUR American festival days in which music could have an essential part, Thanksgiving should really lead the list. Christmas and Easter are properly celebrated with music the world around. We are thought, notwithstanding our shortcomings, to be the most blest of all lands. The wealth of our country is more evenly divided per capita than in any other large nation. The opportunities offered to our young people who have ordinary gifts, horse-sense, diligence and enterprise in making a position for themselves in our marvelous homeland, are fantastic, for all who will work ceaselessly and faithfully to obtain a treasured goal.

On Thanksgiving Day morning every family in our America should make a practice of getting together to read the short, jubilant One Hundred and Fiftieth Psalm, with its wonderful spirit of joy and gratitude, as well as its call to give thanks to the Lord with music:

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.

Praise him for his mighty acts: praise him according to his excellent greatness.

Praise him with the sound of trumpet: praise him with stringed instruments.

Praise him with the timbrel and dance: praise him with stringed instruments.

Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

Let everything that hath breath praise the Lord. Praise ye the Lord.

Vast multitudes of people, in their eagerness to express their gratitude for their blessings, never miss the opportunity to attend cathedral, church and temple services on Thanksgiving Day morning. There, amid the wholesome tokens of a bountiful harvest, they listen to the wonderful chorals of thanks for the gifts of the Almighty.

Of course, there are always those who are grievously afflicted and need the sympathy of all. Why not mark this Thanksgiving by taking music to them to help them forget their sufferings. You will be

blessed for carrying out such a mission. Many folks have blessings and do not realize them or truly appreciate them. Some have troubles but have learned to laugh at them. They remind us of the smiling old lady who said: "My rheumatiz is awful, but I thank Heaven that I have a back to have it in."

The recognition of the source of our blessing brings up a little story that was often told by the late Dwight L. Moody (1837-1899), famous evangelist. It runs thus: "An old atheist was dying and as a parting taunt he had placed above his bed a sign reading: 'God is Nowhere.' He sent for his little grand-daughter and bade her read the sign. She looked at it a moment, then read: 'God is Now Here. That's wonderful, Grandpa!'"

Surely at this Thanksgiving season we have all been so wonderfully blest in so many ways, that the ever-present God deserves our unending gratitude.

Are you able to paint in your imagination a picture of that first Thanksgiving Day celebration in 1621? After a year of ceaseless combat with the terrible conditions that confronted them in the New World on the rock bound coast of New England, behind which was a wilderness inhabited by wild beasts and savages, they met on that first Thanksgiving Day in the church, not to commiserate with themselves upon their tragic losses by death and disaster, but to bow their heads to the Maker of all good things, in grateful thanks for their meagre crops. No wonder that our country has grown and prospered, inspired by the magnificent courage and gratitude of the men and women of that brave and noble colony. As long as we the people of our nation have this powerful motive in our souls, we need have no fear for the future.

Once, while on a speaking trip in the south, the writer had a lesson in thanksgiving. It was at a Sunday service in a small colored Baptist church on the outskirts of a prosperous college town. The old parson made a devout and unforgetta-

ble prayer of thanks which ran:

"Dear Lord, you've been mighty good to me. I've never had very much, but I've never starved. I was never in a fire; I was never in a flood; I was never in a tornado; I was never bit by a snake; I was never in jail, and I never had to go to the hospital for an operation. Lord, dear, I thank you for all the awful troubles I never had."

In many American homes of the past, Thanksgiving is remembered by a carnival of gourmandizing, to be followed by gastronomic disaster. Not that we dispute the reign of his majesty, the turkey, with all the "fixins" that go together to make the family get-together a glorious annual feast, but we do think that we, as a people, have advanced to a stage of personal development and control in which we can, with grace, enjoy higher and finer things along with the customary celebration. We are confident that music will add immensely to your pleasures of the day.

There are hundreds of stimulating compositions from which you can make selections for a musical background to the Thanksgiving celebration in your home. Let the house ring with music on this 1954 Thanksgiving Day!

Remember the good old days of the "College Songs" published years ago by the Oliver Ditson Company, when the home group used to gather about the piano and "let go?" Somehow there was a unity and *esprit* about singing those simple tunes that is lost in these days. Why not get a copy of "Favorite Songs of the People" which costs only forty-five cents and revive the custom of a home community sing which is certain to become a family feature if properly fostered? At small expense you can add such songs as May H. Brahe's *Bless this House* or the old Dutch *Prayer of Thanksgiving*. Nothing has ever quite taken the place of home group singing and nothing can do more to strengthen home ties.

A very useful and appropriate album of famous songs entitled "Your Favorite Songs" with very (Continued on Page 62)

A Modern Approach to Choral Education

*"One cannot call himself
a music educator until he can
see his work as part of
a total program."*



by George Howerton

IT IS UNFORTUNATELY true that music at times has been considered by school administrators, and also by the public at large, as a liability in the organization of the school program. It is to be wondered if this frequently may not be due to the fact that music educators have not always adopted as modern an attitude as would be desirable in the light of present-day educational philosophy.

One of the cardinal aims of modern education is to give the student an understanding of life relationships, a means of bringing himself into harmony with the various factors in his environment. It is not enough in this twentieth century that the student be provided with knowledge and equipped with skills; he must understand his position in the stream of history; he must be able to relate himself to that which has gone before him and that which will follow. It is no longer sufficient to consider that one has become educated when he has become expert, no matter how expert he may be. The present epoch demands of the educated man the integration of his activity into that of a total social pattern. The isolated specialist can no longer be content to develop his own techniques and skills without taking cognizance of their effects upon and relation to the skills and activities of others.

Do we as music educators keep constantly before ourselves, and before our pupils, the aim of the utilization of choral performance as a means in achieving such an end? Too often we do nothing of the kind. We feel the pressure of a certain necessity for performance and, under that compulsion, completely lose sight of that which should be the more enduring goal.

One should approach choral work as one

approaches the study of any literature, for that is what choral work ought to be—experience with the great choral masterpieces of all time. In performing the compositions of any great master, one should think of these works as the personal expressions of a particular individual, not merely as separate pieces to be performed more or less well, according to our several abilities.

FOR example, school choirs have sung a considerable number of the works of Palestrina and Bach, sometimes, perhaps, too many. (It would seem that now and then, the diet of the choral singer has been so heavily laden with these items that other fare has been neglected in choosing the musical diet.) Do our singers who perform the works of these men know anything of the backgrounds against which they appeared? Too often, not. Do our singers understand the difference in the religious expression of the sixteenth century Italian and the eighteenth century German? They have heard of the Reformation, but do they know what the Reformation did for music? Do they know that the Reformation affected all modes of religious expression? Do they know that one of the great gifts of the Reformation was opening up to the average man the possibility of expressing himself directly, without the aid of an intermediary? Unless the singer realizes to some degree the differing religious concepts under which Palestrina and Bach wrote, he cannot be as intelligent as he should in representing these works to his listeners.

Does the singer understand that in the Pre-Reformation liturgies the music is provided by a more or less skilled body of

experts who perform the musical portions of the service for a listening congregation? Do they know that he who attends the Reformation church customarily sings himself and often right lustily? The group which is to perform these works properly should certainly be aware of the varying purposes for which they were originally intended.

Do our students see the connection between the Pre-Reformation approach to God and the architectural expression of that day as seen in its churches? Have they ever wandered through the aisles of a Gothic church? If so, they must have felt the mystical quality of its atmosphere. There is a need not to sing loudly a song of one's own but to remain quiet and let music come to one from afar off. The Reformation changed all that. There was a personal message for man in that religion which could not be easily delivered in such a place. The church must needs be smaller so that the worshipper can more easily hear and understand the words of the sermon and the meaning of the ritual. The ritual itself had also to change. Hitherto it had been delivered in a tongue the exact meaning of which was not known by the mass of worshippers. In the Reformation church the ritual is written in the popular language—the speech easily understandable by the common man. All of these things had more than a little effect upon the music of the times. The choral repertoire of those periods should be a means for bringing to our students an understanding of and a sympathy for the people who lived then.

The choral director frequently has an excellent opportunity to illustrate in a graphic way the (Continued on Page 63)

New Records

Reviewed by

PAUL N. ELBIN

Beethoven: *Symphony No. 5 in C Minor*

When the Book-of-the-Month Club swings into the record business, look out for new ideas and novel promotion. The Club's first monthly release sets the pattern: "performance" on one side of a 12-inch disc, "analysis" on the other side. The run-of-mine performance is the London Symphony conducted by Norman Del Mar. The analysis is by Thomas Scherman, young American conductor, assisted by an ensemble known as the M. A. R. Orchestra. Scherman's dialect ("haun cawl" for horn call) may prove a hindrance to music education in mid-America. Moreover, those who can understand talk about "polyphonic writing" and "fugato sounds" would likely rather have straight music on both sides of the record.

R. Strauss: *Salome*

The folks at London Records have good reason to boast about their new full-length "Salome." The late Clemens Krauss, conducting Vienna's splendid Philharmonic Orchestra and a roster of great singing stars, has molded the score into a powerful instrument for projecting Oscar Wilde's story of the unnatural passion of *Salome* for *John the Baptist*. For the title rôle, London offers Christel Goltz, obviously one of the best Salomes of the day, in advance of her Metropolitan appearance this season. Julius Patzak (*Herod*) is more than master of his rôle, while Margareta Kenny (*Herodias*) sings her part effectively. Hans Braun is a successful *Jokannan*, though more authority in his voice would not be amiss. Reproductively, the two-disc set is excellent. The listening point appears to be about mid-house. (London 1039-1039)

Leroy Anderson "Pops" Concert

The *Typewriter* is included, of course, along with *Bugler's Holiday*, *The Girl in Satin*, two sections of *The Irish Suite*, two parts of the forthcoming *Scottish Suite*—twelve Leroy Anderson orchestral pieces in all, conducted by the composer and smoothly played by his own orchestra. Well recorded and attractively packaged, this new disc will find immediate acceptance among the country's many thousands of Leroy Anderson fans. (Decca DL 9749)

Music Plus!

Sigmund Spaeth and Remington Records have teamed up on an elaborate project in music "enjoyment"—not "appreciation," says Dr. Spaeth. Twenty 12-inch records make use of popular classics previously released by Remington but with the "plus" of program note written and read by Dr. Spaeth. On the three sample discs heard, the performances (chiefly by the Austrian Symphony Orchestra directed by H. Arthur Brown) are satisfactory and the reproduction is good. The interesting notes, too hurriedly read at times, appear to be aimed at listeners of high school age or older. You'll have to decide for yourself whether you, your family or your students will profit more from this type of recording than from the customary records with more music per disc but with program notes you read for yourself.

Tartini: *Concerto in D Minor and Sonata in G Major*

Bach: *Concerto in G Minor for Violin and Orchestra*
Handel: *Sonata No. 4 in D Major for Violin and Piano*

Joseph Szigeti is the violinist responsible for assembling this program of eighteenth century music, much of which he had recorded previously. His Columbia 78 rpm album (X-103) of the Tartini Concerto has long been a favorite in our house, and I'm inclined to favor it yet from the standpoint of clean acoustics and serene performance. Indeed the current yen for live acoustics is the bane of this otherwise fine disc, the Bach being especially harmed by excess liveness. For the concert, the Columbia Symphony Orchestra is conducted by George Szell. For the sonatas, the pianist is Carlo Bussotti. (Columbia ML 4391)

Bruckner: *Symphony No. 4 in E-Flat Major* Mahler: *Kindertotenlieder*

Winthrop Sargeant, one of our leading Brucknerites, finds this Bruckner performance by the Hague Philharmonic under Willem van Otterloo lacking in "the requisite touch of magic." Not being one of the faithful, I can only report that the symphony is all here—an hour and a quarter of it, that the *Scherzo* strikes me as being exceptionally good music, that the



Dr. Paul N. Elbin

sincere reading clearly aims to give Bruckner his full due, and that the recorded sound lacks the cohesion of today's best orchestral discs. Baritone Herman Schey's singing of Mahler's *Kindertotenlieder* with the same orchestra and conductor is movingly beautiful. (Epic SC 6001—2 discs)

Verdi: *Rigoletto*

Certa has issued so many excellent full-length opera recordings that it would be pleasant to report *Rigoletto* another success. Routine, however, is the faint praise that must damn the new *Rigoletto*. Lina Pagliughi (*Gilda*) is the weakest link, her declining soprano voice, though claiming its moments of beauty, being thin in the middle and not always secure in the upper reaches. Ferruccio Tagliavini (*the Duke*) sings comfortably most of the time, and Giuseppe Taddei (*Rigoletto*) is acceptable. The real vocal honors go to Antonio Zerbini (*Monterone*) and Giulio Neri (*Sparafucile*). Singers dominate the orchestra in the matter of balance, and Angela Questa conducts the orchestra of Radio-television Italiana without much enthusiasm. (Cetra C1247—3 discs)

Ballads of Long Ago

The famous team of Marais and Miranda have recorded a dozen ballads from their published collection of old English, Scotch, Celtic, Flemish, French and Netherlands folk songs. Aiding the duo is the fascinating Pardo Ancient Instrument Ensemble, a quartet using viols that create some of the sweetest (Continued on Page 64)



Dr. Revelli (with instrument) "talks shop" with three former pupils (l. to r.), Edward Rima, George Murthum and Charles Hills.

The Selection and Evaluation of Teaching Materials

School Band Instructors must be alert to the importance of selecting just the right material for the particular class room situation.

by William D. Revelli

DURING the past twenty-five or more years many instrumental methods, student texts and treatises have been made available to teachers and students of music everywhere. If we were to make a survey of the various instructional materials now being used in our schools, we undoubtedly would be amazed at the scope of such publications, both in the matter of volume, and variance in the materials that compose their respective and individual contents.

The instrumental teacher of to-day is most fortunate in being able to select, from a wide variety of methods and texts, the particular one which is designed to be most effective for his own particular program and situation. In view of the vast treasure of available materials, we might well conclude that there is little further need for additional publications.

Yet, without doubt, as these very lines are being written, editors, copyists, engravers and printing presses are busily at work, preparing for release, volumes of additional materials which will in due time supplant or supplement the materials now being presented in our classrooms.

Although the success or failure of a teacher cannot be determined solely by his knowledge or comprehension of his teaching materials, the fact remains that he must be alert to all new publications and familiar with them if he is to warrant the respect of his students and associates.

The modern, successful physician sees to it that he is properly informed of all new medical discoveries and is constantly alert in his research and study of the most effective means for their proper and successful application. Likewise, the sincere and devoted teacher will keep abreast of the newly published materials and modern practices that pertain to their proper application.

It has been aptly said: "A superior teacher is capable of achieving *excellent* results even though his teaching materials may be *inferior*." Likewise, we can add: "An incompetent teacher is unable to achieve *satisfactory* results, though his materials may be *superior*."

Since we are primarily concerned with the choice and quality of the materials which we as teachers are to present to our students, and since the decision of our choice is certain to have a profound and lasting effect upon the results of our teaching, it is of grave importance that we become thoroughly qualified as evaluators and diagnosticians of the materials we would prescribe, whether they be concerned with the young beginner or the mature and advanced student.

To-day throughout America, thousands of budding young school musicians and their instructors are engaged in the study and teaching of materials which they are hopeful will lead the students to the mas-

tery of their instruments. That students and teachers place such confidence in these prescribed materials can be best understood when we realize that from their pages and the technics of their application will finally emerge our future musicians.

Today's materials digest will be found to contain an immense volume of instructional and program literature that is of superior musical quality. On the other hand, there is also a vast amount that has proved to be less worthy.

The problem, and it is a major one, remains for the instructor to be able to discriminate between the two. It is here that his training, taste and appreciation become the guiding factors; for again, his choice of materials is indicative of his musicianship and qualifications as a music educator.

In our selection and evaluation of teaching materials we must realize that no method book, regardless of its merit can possibly adapt itself to every situation. As an example, I recently observed an instructor teaching a small class of beginning clarinet students. The text that was being used was one that had been conceived and written for full band and not small homogenous classes; hence, the clarinet text was not a clarinet method at all, though on this occasion it was definitely being used as such. Naturally this was an unfortunate (*Continued on Page 47*)

ON TEACHING BACH

(Continued from Page 9)

from tonic through the relative major key of E-flat to the dominant, with prolonged emphasis on G; then through the sub-dominant back to the tonic major. Surely the interest in this prelude cannot be found in the outer melodic lines, nor in the repeated use of the sixteenth-note pattern, but rather in the simplest of harmonic schemes. It would seem almost unnecessary to stress the importance of such harmonic analysis to a serious musician. Unfortunately, though, many a well-intentioned student possessed of knowledge gained in theory class has not been taught to put it to such good use. The very fact that at least one outstanding system of teaching harmony is based upon a thorough study of Bach chorales should be enough to convince any conscientious teacher that students must be taught to use this knowledge in a very practical way to enhance their understanding and interpretation of the keyboard works.

2. *Shape of Melodic Line.* One great difficulty encountered in teaching Bach is the carry-over of the harmonic or vertical idea. Thinking must be first contrapuntal, horizontal; no voice, no melodic line should be hidden—and phrasing is the only means by which the performer can project line. Devices such as the bar line are often confused with the music itself. Our long-established procedure of teaching the first beat of the measure as the strongest beat has brought misunderstanding of the metrical beat versus the first beat of the phrase; many editors violate this and we find accents in the most absurd places. Consequently it is the fault of the performer, not of the composer, when we are overwhelmed by the constant pounding of the downbeat with its deadly, unmusical effect. One critic phrases it: "Nine tenths of Bach's music is written on the upbeat—and nine tenths of performers play it on the downbeat."

Since Bach gave us no editing to clarify the inner design of the melodic line, we must find it for ourselves. The first step is to break down the melodic line into its component parts or shorter groupings. When we have recognized them in our mind, being careful not to state them too objectively, the next step is to work them back into the larger, complete pattern. The music itself, not our interpretation, dictates the shape of the line. The familiar two-part Invention in F major illustrates the point admirably. It begins with an eighth rest, then a six-note motive of the chord of F major ending on two-line F, this followed by an eleven-note sequence, which may be broken into its inner groupings of three notes, plus four, plus another four again ending on F. Following this off-beat shape, the next motive

in measure three begins on A and ends on A over the bar line, and the new figure in measure four begins on two-line C and ends over the bar line on F. If this off-beat shape is maintained throughout we have an inherently musical reading—not a dull, metrical exercise.

3. *Rhythmic Element.* Rhythmic shape is projected by the composer through the use of notes of various durations—the short and the long. Even a quick glance at his strictly contrapuntal compositions reveals that Bach economically confines himself to three basic note values; in many instances these consist of the short sixteenth note, the longer eighth note and the sustained quarter note. Acquainting our students with this tendency and explaining its relationship to interpretation helps clear the path for them when the consideration of touch is in order—when to use legato, staccato, tenuto and degrees of each.

On the harpsichord it was impossible to achieve a true legato; the quill plucked the string and almost immediately the sound was gone, so that the effect was a constant detachment of tone. On the piano, contrariwise, though we do have a gradual loss of tone and therefore no true legato, it is possible to produce an illusion of legato sufficient to satisfy the human ear. Bach also wrote for the clavichord, which he loved; the tone was very sweet, lyric and personal, but extremely limited in quantity. As for the piano-forte, there was nothing esoteric to Bach in its conception. To quote Philipp Spitta, certainly one of our foremost and most comprehensive authorities on Bach and his music: "The ideal instrument which floated in the mind of Bach . . . was one which should combine the volume of tone of the organ with the expressive quality of the clavichord, in due proportion. . . . The master lived to see the early youth of the pianoforte and aided it by severe criticism. . . . (The builder) worked for years at the improvement of the hammer action, and at least earned Bach's unqualified praise. . . . His satisfaction with the instrument showed very clearly whither his clavier music tended."

In reproducing Bach's music on our modern piano should we imitate the touch of the particular instrument we feel he had in mind for a specific composition? Should we accept the legato and staccato markings of various editions, many of them apparently inserted for no better reason than to add a spurious interest to what otherwise might be deemed a dull, boring piece? Or are there any fundamental concepts to guide us? Ernest Hutcheson suggested the use of a staccato line against a legato one as a contrapuntal device. Rosalyn Tureck frequently projects lines in just this manner. If used with discretion and

intelligence this expedient can be effective, particularly for the less experienced contrapuntal player. Yet it has its pitfalls and is not always the correct answer.

4. *Ornamentation.* This is one of the most fascinating yet most complicated subjects in the study of Bach; entire books have been devoted to it. A good book to bring to the attention of your students is Arnold Dolmetsch's "Music in the XVII and XVIII Centuries." In that period ornamentation was a creative art better understood than at any period since. Compared with the earlier Italian, French and English composers, Bach uses a minimum of symbols—but even these few are subject to differing interpretations. Yet we can hardly follow the advice of those who feel that most of the symbols have lost their original importance and that therefore the best rule for the pianist is "when in doubt, leave them out."

For Bach's music one basic rule to be followed rigidly is that all ornaments occur on the beat. Also of importance is inclusion of the upper auxiliary tone in starting the short, four-note trill which so definitely belongs to Bach. Otherwise this may turn into the inverted mordent so prevalent in later writing—and so indiscriminately used by Bach editors. It was impossible to play a real accent on the harpsichord, hence the addition of the short trill and the mordent, which should be played so rapidly that the following note loses little of its value.

The long appoggiatura is often deceiving. The rule is that it takes half the value of the principal note, but this stricture is subject to variations. Trills in general begin on the upper auxiliary; on a tolerably long note they should have a termination, perhaps a turn. Here, as with most ornaments, a moderate tempo is required; the effect should not be one of speed. With Bach the arpeggio was also an ornament and he handled it in marvelous ways. Any solid chord may be rolled—not only from the bottom up but also from the top down, and even up and down. A good rule is to finish upon the note that continues the melody.

5. *Dynamics.* Perhaps nowhere does the average student need a teacher's expert guidance more than in the treatment of dynamics. Unless we can teach them that reasons for dynamic changes rest on firmer foundation than just a desire to make the music "more interesting," we can hardly expect them to gain any insight into the matter. There would seem to be two logical approaches to intelligent dynamic performance of Bach: (1) that of levels, since the harpsichord had two—the mp and the mf, and (2) that of growth, crescendo and diminuendo, since we are performing upon an instrument capable of producing such effect. All the previous plans

precede the dynamic plan, so that it almost evolves itself; yet it must be definite. The Romantic idea so often followed, that of progressing from *ppp* to *fff*, may be the easiest, but it is certainly the least authentic; it belongs more to the sonata form—with its contrasting subjects, their development, resolution and climax. But it is hardly appropriate to the fugue form, in which the subject is unchanged.

In contrapuntal playing we must handle dynamics contrapuntally. Since the fugue subject is the essence of the entire composition, it must be the clue to the dynamic plan. Familiarity with the subject as a musical expression will help us determine which level and what degree of piano or forte best fits the line. Beware of crescendo or diminuendo within any single line, since rise and fall in pitch accompanied by rise and fall in dynamics often results in bad over-statement, even in the music of the nineteenth century, to which this style is germane.

Episodes always require variation and sequences lend themselves to change, often well handled by levels—or "terracing," as Albert Schweitzer so aptly terms this device. When the writing is freer the dynamics may be freer; this is true in many of the preludes, and certainly in slow movements such as sarabandes and adagios, in which the line is usually single and improvisational in character.

6. *Tempo.* Your student will be helped in his choice of tempo by the realization that very few of the markings such as *andante*, *presto*, *allegro* and the like appear in the original Bach manuscripts; even the metronome markings are merely the suggestion of the editor. In general, the tempos in Bach should be moderate, since he does not depend on excessive speeds to make his music speak.

Particularly in contrapuntal writing there is need of steadiness not only on the beat, but most of all in the smaller division of the beat—that is, the sixteenth note. But this does not demand a rigidity of movement, for there must be fluidity of line and perspective in motion. It is often possible to feel a relaxing of tempo at vital cadence endings, and even rubato is not out of keeping on occasion, particularly in improvisational writing; no music more inevitably rubato has been written than the Chromatic Fantasy. But it must be used judiciously.

That Bach as a composer is the most difficult of all to learn, to play, to memorize is the consensus of the most mature musicians; equally obvious, however, is the fact that proper methods of study will render the obscure intelligible even to pupils as young as the girl I cited at the beginning of this article. A thorough, painstaking analysis of the six points discussed is absolutely essential.

THE END

CHOPIN—

Nocturne in B-flat Minor, Op. 9, No. 1

A Master

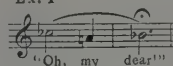
Lesson

by GUY MAIER

THE YOUNG PIANIST had worked long and earnestly on Chopin's first Nocturne in B-flat Minor. His teacher, calling it the "Broken-Hearted Nocturne," had told him of the youthful Chopin's early love in Poland, of the tragic separation from his beloved when he left for Paris, and of how Chopin had composed the Nocturne with the sorrow of this tragedy tearing into his heart.

Today, when he played it alone in his room, the young chap had felt especially poignantly Chopin's tenderness and the longing of his grief. He was much moved at the end when he played those three repetitions of "Oh, My Dear!" . . .

Ex. 1



making a long pause before the final devastating, descending broken-hearted phrase (fortissimo, four measures before the finish), and those softly crying last major chords.

With a sigh he dropped his hands from the keyboard . . . then, startled to hear a similar sigh like a faint echo of his own, he turned to see the figure of a young man with gently smiling face, and thin sensitive fingers sitting in the high backed wing chair. The chap wore a long black cloak, had a stiff white collar and a rather large broad, black bow tie.

"Please pardon me, my friend," began black-coat-and-tie, "but hearing you play my nocturne so understandingly I could not resist dropping in for a little talk." For a moment the young pianist was speechless, then timidly gasped, "But *who* are you?"

"I'm your friend, Frederic, who wrote that Nocturne. You see, I was young and

had never composed anything like it before. I didn't even know what to call it; so I just decided to name it 'Nocturne' because that wouldn't give away my heart's sorrow. Do you remember the next Nocturne in E-flat—the one that everyone plays? Well, I wrote that one immediately after, sort of as an antidote. I suppose it would have been better to name the one you played, 'Love's Sorrow' and the E-flat Nocturne, 'Love's Joy,' but I just couldn't name them that. It's even more of a tragedy to me now when I hear pianists play these pieces without understanding them.

"It seems to me," Chopin continued, "that you have been able to penetrate into my heart; that's why I had to speak with you. You know that the Nocturne's first motive was saying over and over with touching variants how I despaired. Will you play those opening lines over again for me, please?"

Ex. 2



"That's beautiful! You enrich the eighth note pattern as you proceed, then you sing the four F's so despairingly that it is impossible to forget them; and you played the F's with a slight crescendo to the last F which you hesitated over and then played softly . . . like a tender sigh you vibrated through the final tones of the phrase.

"When you played the next variation of the melody, you 'dropped' out those ten semi-staccato tears just as I tried to indicate. Thank you for noticing just when I stopped the staccato and returned to legato. Thank you, too, in measures 2 and 3 for not distorting the rhythm because of the extra notes added in the right hand. Just play two notes in the right to one in the left hand, excepting at the end of both measures. Then just play the last three eighth notes very freely.

"Do let me hear again that next phrase (measures 4-8). You didn't make enough contrast between the top, louder phrase shapes and the bottom softer ones. One must exaggerate such dynamic contrasts . . .

"Thank you! That's much more the way

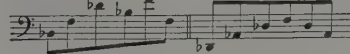
I thought of them. Each time now that a variation of the despairing first theme returns (as in measure 10) it should be played more subtly and delicately.

"Oh, I wish so hard that you and other pianists would do two simple things to my music. Whenever a phrase ascends quite high and rather quickly and then descends, do not try to make a *diminuendo* descending, but hesitate a bit after the strongest top tone, then instantly play the whole descending line very softly. This happens often, as you see in measures 11, 15, 16 and 17.

"I wish, too, that players would hesitate whenever they reach some especially lovely point in my music . . . just the slightest moment's wait before playing what follows . . . as when you see something beautiful you say, 'Oh . . . it's so lovely' . . . with a pause after the 'Oh.'

"How glad I was, too, that you did not retard that descending left hand B-flat Minor arpeggio (at the bottom of page 1) before the D-flat Major section! In many Nocturnes I have tried to give the left hand a kind of 'perpetual motion' accompaniment figure—often right from the beginning to the end—just to keep the phrase rhythm of the piece moving. Have you noticed in this Nocturne how the left hand eighth note figure is never interrupted from first to last? Its shape is changed, but not its rhythm:

Ex. 3



"The D-flat section is just a reminiscence of the happiness of your love, before the debacle. I noticed that you played the left hand accompaniment beautifully, because you lifted your elbow and rolled your arm over it. In that way the single notes were not in evidence. Sometimes I think this D-flat portion is over-long; I wouldn't object if you cut it a little. That is, play through measure 38, then cut to measure 47 . . . all this section should be warm, calm and free. Please play those *pianissimos* really very softly! (Most pianists don't!)

"At measure 51 (Continued on Page 55)

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc. discusses Music Therapy, Repertoire material, and beginner's books.

NEW OPENINGS

The annual Piano Conference of the Roosevelt College School of Music in Chicago took on particular interest because of its featuring new possibilities, hitherto neglected or unexplored, for young pianists. The large audience which filled the Recital Hall listened attentively as Roy Underwood, head of the music department at Michigan State College and leading authority on Music Therapy, explained how profitable and often fascinating this relatively new branch of musical activities proves to be.

"Music Therapy requires much more preparation than one would generally imagine," Dr. Underwood said. "First of all, one must be not only a capable pianist, but one must be able to improvise, to link various compositions without any breaks, to select these compositions wisely and according to each individual case. One would imagine, for instance, that when dealing with a highly nervous, tense, excitable patient, the music should be soothing and peaceful. Not at all! On the contrary, one must begin by meeting the patient's condition with music that is in the same mood. Then, and gradually, come down to one conveying an increasing peaceful and quiet atmosphere. While doing so one must watch the reactions carefully, dwell longer on a step if necessary, or pass over it more rapidly. All of which requires a keen sense

of observation and psychology."

Several colleges are now offering a four year course in Music Therapy, during which the students are trained theoretically and practically in all branches pertaining to it. Then they are ready to accept positions which bring interesting financial returns. According to Dr. Underwood, there is much demand for trained graduates in all parts of the country.

Another field in which young pianists can find good remuneration for their talent is accompanying. Rudolph Ganz, who discussed this particular phase, mentioned his own experiences when he first came to America, many years ago and became the accompanist for Mme. Sembrich. His talk was both entertaining and enlightening, and it showed how the art of accompanying—and it is indeed an art—calls for great musicianship if one is to become a top-notch in the field. "A fine accompanist must integrate himself into the interpretation of the singer or the soloist with whom he appears," Ganz said. "He also ought to know which notes—intervals of thirds, and others—are to be brought out in order to give special emphasis or expression to the vocal part. There must be a constant 'feel' on the part of the accompanist, and he must blend into the atmosphere as if he were part of the singer himself.

"It takes a splendid musician to be able to read complicated scores at sight, and also to be able to meet the demands of singers who suddenly say 'My voice is a little tired today, will you transpose this song one third lower?' And many songs—Debussy and Ravel for instance—require unusual virtuosity and proficiency in tone coloring and pedaling."

Nellie McCarthy held a session devoted to Class Piano Teaching and as usual, held the interest of the audience through her explanations and demonstrations. Class Piano is certainly growing, according to reports from various States where it has been adopted in the public schools. Through it some talents are discovered, which otherwise would never have a chance to become noticed.

Your Roundtable editor contributed an illustrated lecture on "The Chopin Tradition as observed at the Paris Conservatory." What is tradition? What does it mean? Does it exist? Well, of course it does, and very much so. It is handed down from one generation to another, and it starts at the

very source, the composer himself. Let us take Chopin, for instance. He lived in Paris. George Mathias, professor at the Conservatory, was one of his favorite pupils. Isidor Philipp studied with Mathias and when the master died, took over his class. And I studied with Isidor Philipp and graduated from that same illustrious school. Thus, the lineage is clear, and we know, rather authentically I would say, what Chopin had in mind and how he expressed it through the keyboard. All the more so since some years ago I had the honor to present Chopin's own Pleyel grand piano in a tour of this country, and was able to judge of the tonal possibilities available in his time, in contrast to the tremendous volume of the concert grands of today. Chopin built what seemed to be powerful climaxes, but how did he do it, he, a frail gentleman generally in poor health? Simply by starting so pianissimo that it was scarcely audible. Following this rule today will avoid the thumping and thundering which is heard so frequently, and it will preserve the true patrician, supremely distinguished character of Chopin's music.

Demonstrating the positive through the negative, I showed how Chopin ought *not* to be played. First, by an imitation of a young assistant college professor who takes himself very seriously, then a moon struck, sentimental teen-ager, and finally . . . Liberate himself. All of which seemed to amuse the audience. But, several teachers told me afterwards, "we learned a great deal from that."

Saul Dorfman was a perfect, tactful chairman; and Joseph Creanza, director of the school, deserves a special mention for having made possible such a program, which met with the enthusiastic approval of all those present.

NEW REPERTOIRE

At a time when the market is constantly flooded with new materials often hurriedly written and of doubtful value, it is befitting to call the attention to a number of unusual collections edited by Leo Podolsky. They include:

"Musical Finds from the 17th and 18th Centuries." This is a fine album of short or very short pieces grade 2 to 2½. The names range from Daniel Gottlob Türk (1756-1813), George Philipp Telemann (1681-1767), Claude Daquin (1694-1772), J. F. Dandrieu (1684-1740), Johann Pachelbel (1653-1706), François Couperin (1663-1733), Jean-Philippe Rameau (1683-1764), Henry Purcell (1658-1695), to Haydn, Mozart—both "Papa" Leopold and his son Wolfgang Amadeus—Handel, Bach, Ph. E. and Johann Sebastian, up to Beethoven. (Clayton F. Summy).

All the above will prove to be excellent teaching pieces, and their supreme musical quality will greatly contribute to form
(Continued on Page 50)

DOES THE FLUTE INTERFERE WITH LEGATO IN PIANO PLAYING?

I have a piano pupil sixteen years old who began to play the flute two years ago and is now playing in the school band. Her legato was never very good and she has always been careless, but now her legato is getting worse and worse, and I am wondering whether the playing of the flute has anything to do with it. Will you tell me what you think?
E. A. A.

My guess would be that quite the reverse would be the case if the girl has a good flute teacher and if the band director knows how to use the rather delicate tone of the flute properly in band work. The flute is a "singing instrument" and piano teachers often ask their pupils to sing a melody in order to acquire a feeling for a more singing effect on the piano. I approve of this approach, and in the case of my own daughter (who plays both the flute and piano), I felt that the effect of the flute playing on her piano was definitely beneficial. Why not have a talk with the flute teacher about all this, showing him this answer of mine if you care to do so.
K. G.

WHAT ENSEMBLE INSTRUMENT SHALL A GIRL STUDY?

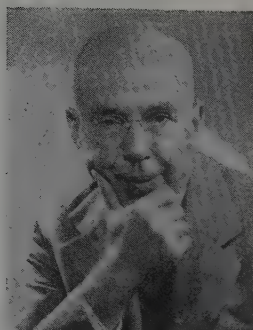
My daughter has had seven years of piano, and she now wishes to take up some instrument of band or orchestra with the idea of possibly making a career of it. She likes several instruments but would like to choose one that would be in demand for a girl musician, and we would like your advice.
Mrs. G. P. H.

You have posed a very difficult question, and I cannot give you a definite reply because so many factors are involved. If your daughter likes stringed instruments, then any one of the four (violin, viola, cello, contrabass) would be fine, but in choosing any one of these she and you would have to face the fact that it takes many years to become a really good string player. My own opinion is that the end result makes the time worthwhile, but many people do not agree with me.

As for wind instruments, a bright, musical girl can learn to play any one of them, and here it seems to me that the wishes of the girl herself ought to determine the choice. I myself prefer flute or clarinet for a girl rather than trumpet or trombone, but this is merely a personal whim, and if your daughter wants to study trumpet, horn, or even tuba, then she should be allowed to choose for herself. So far as demand for players is concerned, I believe there is very little difference among all the instruments I have mentioned unless it be that viola

QUESTIONS

AND



ANSWERS

Conducted by **KARL W. GEHRKENS**,
Music Editor, Webster's New International
Dictionary, assisted by Prof. Robert A.
Melcher, Oberlin College.

players are always scarce and therefore in good demand.
K. G.

DOES MAMA KNOW BEST?

I am a girl of 15, and I love classical music very much and would like to major in music when I go to college. I have a clear, true voice and people seem to enjoy hearing me sing classical music even though in general they like to hear popular music better. But my mother, who used to be a music teacher, discourages me from going into music, and I should like your advice both as to whether I ought to continue with my piano and other music, and what language I should be taking in case I major in music in college.
P. L. M.

I am a firm believer in allowing children to choose the type of work in which they are most interested, and if your music teachers think you have some talent, and if you yourself are willing to work hard for a long time in order to make yourself a good musician, then I believe you would be wise to continue your work in piano, the playing of trombone in the school band, and adding to these a course in harmony either in or out of school. As for languages, since you have had a year of French I would advise at least another year, after which you might take a year of German since so many of the world's finest songs have German texts.

Because your mother evidently wishes you to prepare yourself for teaching, I suggest that you compromise with her by majoring in Music Education while you are in college. This would enable you to take

a large amount of music during your four years in college, and it would also prepare you for teaching music in public schools.
K. G.

ABOUT A FAMOUS PIECE BY MacDOWELL

(1) *Is there any poem or story connected with MacDowell's Scotch Poem? (2) I am studying Polichinelle by Rachmaninoff. What does the title mean?*
B. K.

(1) MacDowell called his piano pieces of Opus 31 "Six Poems after Heinrich Heine." Of this set of six pieces, the *Scotch Poem* is number two. The following bit of poetry appears at the top of some editions of this composition:

Far away on the rock-coast of
Scotland,
Where the old grey castle projecteth
Over the wild raging sea,
There at the lofty and arched window,
Standeth a woman beauteous, but ill,
Softly transparent and marble pale;
And she's playing her harp and she's
singing,
And the wind through her long locks
foreth its way,
And beareth her gloomy song
Over the wide and tempest-toss'd sea.

(2) In French comedy, *Polichinelle* is a deformed, hook-nosed puppet. He corresponds to the English Punch, a favorite character in puppet shows.
R. A. M.

Communications for this department should be sent to Bryn Mawr, Pa., in care of Etude. Questions should not be too long, nor should they involve the solving of too intricate problems.

Opportunity Knocks

Many organists of today are missing golden opportunities for service by their attitude regarding the type of music to be used in their churches.



by ALEXANDER McCURDY

NOT LONG AGO this letter arrived from a city in New York State:

"Dear Dr. McCurdy:

Our organist and choirmaster has resigned. Could you help us by suggesting some candidates? We have a large four-manual organ built within the last year, a large congregation and every opportunity for the right man or woman to carry on a complete music program for the church. May I hear from you?

Yours sincerely,

The Reverend A. B. B."

My first thought upon reading this letter was, "What an opportunity!" No long and tedious struggle would be necessary to develop interest in the church music program; an apathetic congregation does not buy four-manual pipe organs. Nor would the new organist have to contend with an obsolete, worn-out instrument. It was a situation made to order for some gifted young organist to create a superb musical program for the church and a reputation for himself in the bargain. A recent conservatory graduate with talent and imagination would be ideal for the post. I began to make a list of likely candidates.

Then, somewhat to my dismay, I found it was just such an organist who had recently resigned the position. I knew this organist. He was a magnificent performer. He could play everything in the book. Trained in one of our finest conservatories, he was a musician of the first rank. He could conduct as well as he could play the organ, which is

saying a good deal. His view of music was idealistic and he set high standards for himself and his choristers. Although young, he had had enough experience to ensure success in his new situation if allowed to have a free hand, I thought.

Clearly there was more here than met the eye. If such a wonderfully qualified man had resigned the job, I wanted to know more about it before recommending someone else.

A number of communications followed between the Reverend A. B. B., members of the music committee and myself. This is what I learned:

The idealistic young organist would play as organ solos only works of Bach, Bach's predecessors and a few "advanced" modern composers.

Instead of a full choir he had developed a small motet choir of about eighteen voices which sang only Palestrina, Byrd and other works of the contrapuntal era, *all a cappella*.

He took very little interest in congregational participation in the service. He played the hymns in a perfunctory manner which gave the congregation little incentive to sing.

When these facts were established, I no longer wondered that there had been friction between the young organist and the church's music committee. The young man had been a show-off organist. He had not yet learned the most important lesson of any church organist, that worshippers

ought to say, "What an inspiring service!" rather than, "What brilliant organ-playing!" It is ridiculous to consider a service of Divine worship as a sort of glorified music-appreciation hour. That is not its purpose at all, and any man who thinks otherwise is temperamentally unfitted for the calling of a church musician.

I know, of course, that there are bright young men who murmur deprecating things about casting pearls before swine. The younger and brighter they are, the more likely to make such an observation. Well, but is it really casting pearls before swine to restrict worshippers to a diet of Bach, Buxtehude, Byrd and Palestrina? This is specialized music which appeals to a limited circle of listeners. Nor can I subscribe to the philosophy of such listeners that by virtue of listening to Buxtehude and Palestrina they are wiser or more virtuous than their fellow-men. A great deal of hokum exists in all branches of music, one aspect of which is the fetish of Bach-worship. A dull piece is none the less dull for having Bach's name on it. Contrapuntalism can be carried too far. The great contrapuntal schools of England and the Netherlands collapsed from sheer pedantry. Their complex interplay of voices fascinated composers and performers but left listeners (for whom, when all is said and done, music ought to be written) perplexed and baffled. As d'Alembert put it: "Woe to that art, the beauty of whose production is discernible but by artists!"

A similar situation exists today in the music being written by the followers of Schoenberg and Stravinsky, much of which is refined and intellectualized to the point of being nonsensical. Another great artist-reformer is needed to sound a warning, as Girolamo Mei did to the Florentine "camerata" at the end of the sixteenth century. If composers refuse to meet their listeners half-way, insisting that they be taken on their own terms or not at all, listeners cannot much be blamed for passing on to music which makes less severe demands upon its audiences.

This is a point not always understood by young graduates of our music schools, as often as not having had their tastes formed by Teutonic and Teutonizing scholarship. They have a great deal of specific information about certain areas of music, but not much perspective on music as a whole. In this respect they are often less than their untrained hearers, who perhaps never heard of Girolamo Mei but who know whether a given piece of music makes them feel good or bad.

Idealism is, of course, a fine trait in anyone, young or old, and I should regret to see a church musician forced to compromise his ideals in order to keep his job. But common-sense is a virtue too. Common sense sees the "Missa" (*Continued on Page 62*)

ON DECEMBER 20TH, 1953, Erica Morini appeared as soloist with the New York Philharmonic-Symphony Orchestra under the direction of Bruno Walter. The concert was broadcast over the radio. Halfway through the first movement of the Brahms' Concerto, the "A" string of her Stradivarius broke. Without a moment's hesitation, Miss Morini stepped over to the stand of the concert master, John Corigliano, exchanged her violin with his and then resumed her solo with hardly a note lost. While she played Corigliano's fiddle, a musician in the orchestra put another "A" string on her Stradivarius. Just before the cadenza, soloist and concert-master traded back their instruments. But when she was about to strike the first chord of the rousing cadenza, Miss Morini realized that the "A" string was very much out of tune. To avoid playing the bad open "A" she decided to improvise a new fingering. When it was all over the audience gave her a great ovation. Bruno Walter kissed her and said: "This should happen to you in every concert. You played more beautifully than ever."

What is the secret of such masterly violin playing? Is there a key to it that lesser talents may use to their advantage? If there is a method, what is it? If it can be taught, how can it be done? These were the questions that were uppermost in my mind when I rang the bell of Miss Morini's Fifth Avenue apartment in New York to get this interview.

"Do you teach, Miss Morini, and do you have a special method?" I began abruptly.

"You touch here on a very sensitive point," said Miss Morini musingly. "As a young girl I did not want to teach, only to play. One day a now famous colleague came to me and said: 'Erica, I have a great problem. I cannot learn to play staccato as I would like to. You do it wonderfully. Would you let me in on your secret?' I was embarrassed. For the first time in my life I had the feeling that playing is not everything, that I have a responsibility and that I should not refuse my help to those of my colleagues who needed my advice. But I was also embarrassed for another reason: I knew how to play staccato, but I had no idea how to teach it. A new field opened up before me. My first experience in it was helpful to both of us: in teaching him how to play staccato, I learned how to teach staccato. And so it went with all my pupils. I learn from every one. And the most important thing what I have learned is that you have to teach everyone differently. No two pupils are alike. Their characters are different, their temperaments are different, they have developed different good and bad habits of playing. The most difficult problems pertain to the right hand. How often you see violinists of name holding their right arm away from the body! This is wrong, because it loosens your control over

Practicing and Teaching

*The secret of imparting knowledge
to another is the basis of an
informative discussion by one
of the world's greatest violin
artists of the present.*



From an interview with Erica Morini

Secured by Paul Mocsanyi

your right arm and you can't play a lofty tone without having your right arm completely under control. Everything must be done in a natural way. But, of course, the teacher must tell the pupils what they should aim at. He must tell them, for instance, that a vibrato must be quick and small. The open, big vibrato does not produce a beautiful tone. I find it extremely important that the teacher should play for the pupil, because the pupil must be able to hear how the music should sound. Unfortunately, so few young violinists have a first class right hand technic. There are not enough good teachers. You see the result: how many more first class young pianists there are than first class young violinists. And this is a great pity, because the violin can be taught as well as any other instrument. Of course, the teacher must know how to convey his knowledge, he must have the enthusiasm for doing it and he must be able to inspire confidence. If a pupil has no confidence in his teacher, he will never make any progress."

"How much and what should one practice?" was my next question.

"That is individual," said Miss Morini. "It depends on how gifted a pupil is."

"How much do you practice?" I asked. "And what do you practice?"

"Before I tell you how much I practice,

I want to tell you that during my summer vacation I do not touch the violin at all. This is very important. If one practices throughout the year, one gets stale. One must put away the violin for six weeks or two months. And let nobody worry about it: the gifted pupil will develop during this time too. I do not know how this comes. Maybe the imagination works subconsciously.

"Anyhow, vacations come to an end one day and the season starts. During the first few days I practice only exercises and etudes. Then I start with scales. They are of extreme importance. Without them one cannot acquire technical sureness. If one doesn't practice scales regularly everything becomes subject to chance: today you can do it, tomorrow you can't. Exercises, too, are very important. I have figured out a great number myself which I always practice. I might one day publish them. Anyhow: I practice two hours the first day, three hours the second day and then four to five hours a day for the rest of the season. I usually make a little pause at the end of the second or third hour. I also play a couple of etudes every day. I have one rule: I play a Paganini etude every day. For the rest I would choose between a Wieniawski, a Kreutzer or some other etude. But a Paganini etude every day is a (Continued on Page 56)

*Whatever views one may hold on
this question, he is sure to benefit by this
authoritative discussion on*

Empiricism and Science in the Teaching of Vocal Production

by JOSEPH A. BOLLEW

SPARKED OFF by a letter early in the year from the singer and voice teacher Fraser Gange to the New York Sunday Times, a battle of letters and articles raged for a time on the comparative merits of the empiricist and the scientific approach in the teaching of vocal production.

The subject is undoubtedly of great importance and warrants the most serious and careful consideration by both sides. But, unfortunately, this desirable situation does not exist. For the sake of voice students, who are now betwixt and between, it is to be hoped that it will soon be brought to a reality.

The essence of the empiricist point of view was admirably stated by the late W. J. Henderson in his book, *The Art of the Singer*, in the following words. "The problem of the great masters of the early period was to ascertain the best way of singing beautiful tones on every vowel throughout the entire range of a voice. . . . They reasoned from the tone to the operation, not from the operation to the tone."

More than three centuries have passed since then, yet the problem of ascertaining the best way of singing beautiful tones on every vowel sound still endures. The problem never was, and has not in our day been dependably solved, even though it is possible to point to many isolated cases in the past, and to some in the present, of success by teachers in eliciting "beautiful tones" in the singing of their pupils. In this connection it must be stressed, however, that these teachers succeeded with only some of their pupils and that it is still a moot question whether the beautiful voices were mostly a natural endowment or whether they were entirely the result of the teacher's procedures.

Upon reflection it will be seen that our empiricist methodology contains a basic contradiction for, if we can secure "beautiful tones" before we have discovered the operation for securing them, surely we have no need to seek for the operation. And if we do seek for and ascertain the operation surely we should be able to secure "beautiful tones" in every case by the use of the operation!

Furthermore, if the procedure "from 'beautiful tone' to the operation is the best," it would be reasonable to expect, (1) a general agreement on what "beautiful tones" are, and (2) the establishment, after all these years, of a measure of exact information on the operations which can be relied upon to produce "beautiful tones."

Despite these obvious facts, our empiricist camp maintains that the ear is the only reliable guide to securing "beautiful tones" and that there is no other way open to us than to proceed backwards "from the tone to the operation."

Is the ear as reliable as we like to think it is? And why has our empiricism not been able to evolve operational procedures which can be taught and which can be relied upon to produce "beautiful tones?"

THE ANSWERS to these questions are really very simple. The major cause of our failure to evolve operational procedures for the production of "beautiful tones" stems directly from the all-too-human differences of taste regarding "beautiful tones" in singing. *To some teachers nasal tones are not displeasing.* They do not look upon them as a fault and consequently do not seek operational procedures for removing it. Some even enjoin their pupils to sing nasally in the belief that nasal tone is

equivalent to resonance and is a way of "focusing" the voice. *To other teachers guttural tones are not displeasing.* They regard gutturalness as tonal richness and do not seek operational procedures for eliminating it. They strive instead to develop it further. *Some do not like volume and power* and compel their pupils to practice and sing on the "soft" at all times, even those who have naturally powerful voices. On the other hand, *some have a preference for loud, or big voices* and do all they can to make those of their pupils who do not naturally have big voices to increase their power, mostly by forcing, even to the point of raspy harshness.

The ear is not as trustworthy for judging tone as our confreres like to believe and there can be no doubt that the wide differences of taste regarding beautiful tones has been responsible for the bewildering diversity of operational procedures in the teaching of vocal production and the deplorably chaotic condition which has characterized the field for very many years.

It must be admitted that the scientists have a valid basis for criticizing our empiricist camp and urging upon us a reevaluation of our approach and our procedures. It therefore behoves each one of us to acquaint ourselves with what the scientists have ascertained about the voice. Too many of us are woefully ignorant of what science has discovered in its investigations into voice and the direction in which it is traveling. This was made evident in the majority of the letters and articles in the discussion to which we have referred. To most of us science in relation to voice seems to mean no more than Manuel Garcia and his invention, the laryngoscope. Apparently few are aware that it has (Continued on Page 57)

Introduction

(From Introduction and Sonatina)

This will be continued in the December issue. Grade 4

MARGARET WIGHAM

Moderato

PIANO

First system of musical notation for the Introduction, Moderato. It features a grand staff with piano (f) dynamics and various musical notations including slurs and accents.

Second system of musical notation for the Introduction, Moderato. It continues the piece with mezzo-forte (mf) and forte (f) dynamics.

Third system of musical notation for the Introduction, Moderato. It includes a tempo change to "a tempo" and dynamic markings like fortissimo (ff), *dim. e rit.*, and mezzo-forte (mf).

Fourth system of musical notation for the Introduction, Moderato. It features fortissimo (ff) dynamics, a ritardando (rit.) marking, and a return to mezzo-forte (mf).

Fifth system of musical notation for the Introduction, Moderato. It includes mezzo-forte (mf) dynamics, a "broad" marking, and a return to mezzo-forte (mf).

Meno mosso

Sixth system of musical notation for the Introduction, Meno mosso. It features piano (p), mezzo-forte (mf), poco ritardando (poco rit.), and fortissimo (ff) dynamics.

Third Street Rhumba

CLIFFORD SHAW

Arr. by Lou Singer

Medium rhumba tempo

PIANO

The musical score is written for piano and is divided into five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Medium rhumba tempo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p cresc.', 'f', and 'ff'. There are also fingerings and articulations indicated throughout the piece.

8

f *boldly*

mf *lightly*

ff *pp* *ff* *pp* *p* *lightly*

ff

p *ff* *fff*

1 2 3

1

Puppet Dance

WILLSON OSBORNE

Allegro vivace (♩ = 112)

PIANO *p non legato leggiero*

Two systems of piano introduction. The first system features a treble staff with eighth-note patterns and a bass staff with a steady eighth-note accompaniment. The second system continues the patterns, ending with a final chord in the bass staff. Fingerings and dynamics like *poco*, *mp*, *mf*, and *p* are indicated.

No. 110-40319

Grade 3½

Fairy Tale

WILLSON OSBORNE

Andante (♩ = 66)

The main body of the piece consists of five systems of piano music. The first system is marked 'PIANO' and includes the instruction *mp legato*. The second system features a *Ped. simile* marking. The third system includes a *mf* dynamic and a *delicato* instruction. The fourth system has a *ten.* (tension) marking. The fifth system begins with *come prima* and *mp*, followed by a *poco riten.* (ritardando) section. The piece concludes with a final chord in the bass staff.

Edited by Karl Benker

PIANO

32

Etude in C minor

FRANCISZEK ZACHARA

Presto agitato (♩ = 168)

PIANO

*f**Ped. simile**ff**cresc.**fff**ff**fff*

Eternal Life

Prayer by St. Francis of Assisi

OLIVE DUNGAN

Arr. by Ada Richter

Moderato (♩=80)

PIANO

mf Lord, make me an in-stru-ment of Thy peace; Where there is ha-tred, let me sow love;

Where there is in-jur-y, par-don; Where there is doubt, faith; Where there is de-spair, hope;

Where there is dark-ness, light; Where there is sad-ness, joy. *a tempo* O Di-vine Mas-ter, grant that I may not so much

seek To be con-sold as to con-sole, To be un-derstood as to un-der-stand, To be lov'd as to

love; For it is in giv-ing that we re-ceive; It is in par-d'ning that we are

par-don'd; It is in dy-ing that we are born to e-ter-nal life.

poco accel. *rit.* *cresc.* *f* *ff*

Ped. simile

From "Your Favorite Songs," arranged by Ada Richter. [410-41044]

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ETUDE-NOVEMBER 1954

At Dawning

Nellie Richmond Eberhart

CHARLES WAKEFIELD CADMAN

Arr. by Ada Richter

Andantino (♩=72)

L.H. over

a tempo

PIANO

mp

R.H.

rit.

When the dawn flames

in the sky,

I love

you;

When the bird - lings wake and cry,

I love

you;

When the sway - ing blades of corn

Whis - per soft at break - ing morn,

Love a - new to

me is born, -

I love you,

I love you.

Dawn and dew pro - claim my dream,

I love

you;

Chant the birds one thrill - ing theme,

I love

you;

All the sounds of morn - ing meet,

Break in yearn - ing at your feet,

Come and an - swer, come, my

sweet, -

I love you,

I love you.

From "Your Favorite Songs," arranged by Ada Richter. [410-41044]

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Menuet
from "Military Symphony"

SECONDO

J. HAYDN

Moderato (♩=108)

PIANO

The musical score is written for piano and consists of 32 measures. It is in G major (one sharp) and 3/4 time. The tempo is Moderato, with a quarter note equal to 108 beats per minute. The score is divided into four systems of two staves each. The first system starts with a forte (f) dynamic. The second system starts with a piano (p) dynamic. The third system starts with a forte (f) dynamic. The fourth system starts with a forte (f) dynamic and ends with a piano (pp) dynamic. The score includes various fingerings and articulations.

Menuet

from "Military Symphony"

PRIMO

J. HAYDN

Moderato (♩=108)

PIANO

The musical score is written for piano and right hand. It begins with a forte (f) dynamic and a tempo marking of Moderato (♩=108). The key signature is one sharp (F#). The score is divided into six systems. The first system shows the piano accompaniment and the right hand melody. The second system introduces a piano (p) dynamic. The third system features a forte (f) dynamic and a sforzando (sf) dynamic. The fourth system includes a piano (p) dynamic and a forte (f) dynamic. The fifth system shows a sforzando (sf) dynamic. The sixth system concludes with a piano (p) dynamic, a dim. (diminuendo) marking, and a pianissimo (pp) dynamic. The score ends with a double bar line and repeat signs.

SECONDO

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The first system includes a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The second system also features a grand staff with a fortissimo (ff) dynamic marking and a 'Fine' instruction. The third system introduces a 'Trio' section, marked 'p dolce' (piano dolce), and includes a separate staff for the right hand. The fourth system continues the Trio section with a forte (f) dynamic marking. The fifth system shows a change in dynamics to 'p dolce' and includes a double bar line. The sixth system concludes the page with a 'D.C.' (Da Capo) instruction. The notation includes various musical symbols such as notes, rests, and fingerings, as well as dynamic markings and performance instructions.

PRIMO

First system of musical notation for the PRIMO part. It begins with a piano introduction marked *f* (forte). The music is in 3/4 time and features a series of chords and arpeggios. Fingering numbers (1-5) are indicated above the notes.

Second system of musical notation for the PRIMO part. It continues with a fortissimo (*ff*) dynamic. The music includes a repeat sign and a 'Fine' marking at the end of the system. Fingering numbers are present throughout.

Third system of musical notation for the PRIMO part. It begins with a piano (*p*) *dolce* (sweet) dynamic. The section is labeled 'Trio' on the left. The music is in 3/4 time and features a series of chords and arpeggios. Fingering numbers are indicated above the notes.

Fourth system of musical notation for the PRIMO part. It continues with a forte (*f*) dynamic. The music includes a repeat sign and a 'Fine' marking at the end of the system. Fingering numbers are present throughout.

Fifth system of musical notation for the PRIMO part. It begins with a piano (*p*) *dolce* (sweet) dynamic. The music is in 3/4 time and features a series of chords and arpeggios. Fingering numbers are indicated above the notes.

Sixth system of musical notation for the PRIMO part. It begins with a piano (*p*) dynamic. The music includes a repeat sign and a 'D.C.' (Da Capo) marking at the end of the system. Fingering numbers are present throughout.

Gt. Dulciana & Doppel Flute
Sw. Softstrings
Ped. Bourdon 16' & 8'

Dialogue

Hammond Regis.

A (10) 00 5563 321

B (11) 00 7764 321

W. A. MOZART

Arr. by Wm. M. Felton

Andantino

MANUALS

PEDAL

From "At the Console," compiled and arranged by Wm. M. Felton. [413-40004]
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Swinging

WILLIAM FICHANDLER

Moderato grazioso

PIANO

The musical score is written for piano and includes the following details:

- Tempo/Style:** Moderato grazioso
- Instrumentation:** PIANO
- Key Signature:** D Major (two sharps)
- Time Signature:** 3/8
- Dynamic Markings:** *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *poco rit.* (poco ritardando).
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Articulation:** Slurs and ties are used to connect notes across measures.

* If stretch of hand will permit, play small notes.

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ETUDE - NOVEMBER 1954

Oh, Where, Oh, Where*

Arr. by ELIE SIEGMEISTER

PIANO Sing song

p Oh, where, oh, where has my lit-tle dog gone? Oh, where, oh, where can he be?

With his tail cut short and his ears cut long, Oh, where, oh, where can he be?

pp

This musical score is for a piano piece in 3/4 time. It features two systems of music. The first system has a treble and bass staff. The treble staff contains a melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, 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F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, 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Penny Show

A. LOUIS SCARMOLIN

Allegretto

PIANO

p *mp* *L.H.* *rall.* *f*

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No. 110-40332

Grade 1½

Animal Crackers

LOUISE E. STAIRS

Andante (♩ = 88)

PIANO

mp *rit.*

This morn-ing for my break-fast I ate a tall gi - raffe; A li - on and a ti - ger, And then a lit - tle calf. But please do not be fright-en'd! The an - i - mals I ate Were on - ly lit - tle crack - ers I found be - side my plate. This morn-ing for my break-fast I ate a tall gi - raffe; A li - on and a ti - ger, And then a lit - tle calf.

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Martin Luther (1524)
Tr. composite*

In the Midst of Earthly Life

GOTTARD ERYTHRAUS
(? - 1617)

Edited by Karlheinz and Irene Funk

mf Save us lest we per- ish. In the bit-ter pangs of death.
Save us from the ter- ror. Of the fi-ery pit of hell.
Lord, pre-serve and keep us. In the peace that faith can give.

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pp Have mer - cy, O Lord!
Have mer - cy, O Lord!
Have mer - cy, O Lord!

pp Have mer - cy, O Lord!
Have mer - cy, O Lord!
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Have mer - cy, O Lord!

on - ly Lord, Thou on - ly! We mourn that we have great-ly err'd,
on - ly Lord, Thou on - ly! Thy heart is mov'd with ten-der-ness,
Thee, Lord Je - sus on - ly! Thy pre - cious blood was shed to win -

on - ly Lord, Thou on - ly! We mourn that we have great-ly err'd,
on - ly Lord, Thou on - ly! Thy heart is mov'd with ten-der-ness,
Thee, Lord Je - sus on - ly! Thy pre - cious blood was shed to win -

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Sav - our! Sav - our! Sav - our! Sav - our! Sav - our!
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THE SELECTION AND EVALUATION OF TEACHING MATERIALS

(Continued from Page 19)

choice and the results were, of course, unsatisfactory.

In another instance, a session was observed where the materials used were conceived and intended for a program which was planned for daily class sessions, although in this situation the class met but once weekly for only a brief period. Naturally, the students could not possibly maintain their interest or make satisfactory progress.

Another point of observation brings us to realize that many of our present day full band, orchestra, or class methods were conceived for usage in our public schools, and their primary objectives place emphasis upon (1) Motivation, (2) Mass production, (3) Public performance earlier than desirable.

Such texts are most necessary and valuable; many of them are serving a noble and worthy cause, and if used in situations for which they were originally intended can make a definite contribution to the instrumental program.

On the other hand, such "torso" or short-cut methods frequently fail to provide adequate fundamental materials, and as a result the products of such training are found to possess many deficiencies and weaknesses in their technical and fundamental training.

Thus, once again the student is penalized, not because of incompetent teaching but through the teacher's inability to select appropriate and effective materials.

If the teachers of our elementary, junior and senior high school instrumental classes and bands or orchestras will give more serious attention and consideration to the selection of their teaching and program materials, and insist upon the study and performance of music of superior quality, their students are certain in due time to acquire an appreciation for the best in musical literature.

Just as the English instructor, through his introduction and effective teaching of the best works in the field of literature, has a potent weapon for the development of proper reading tastes and habits, so can the music instructor direct and influence the musical reading habits and tastes of his students.

Following are a few suggestions which may prove helpful in assisting us as evaluators of the materials we would choose.

If the following statements can be answered affirmatively, then the text should be well conceived, designed and worthy of our consideration. Check each question with the methods or texts you are currently using in your class work. The results should be interesting to you. Let us

proceed with our questions:

1. Is the cover durable, attractive and of good quality?
 2. Is the paper of the text of good quality?
 3. Does the format show good organization?
 4. Is there a table of contents?
 5. Are the pages open, clear and not overcrowded?
 6. Are the notes, symbols and text clear, large and easy to read?
 7. Are the photographs, diagrams, illustrations or sketches attractive, distinct, and accurate?
 8. Is the fingering chart complete, accurate and designed in a manner that it is easy to comprehend?
 9. Is the explanatory material complete, grammatically correct, well organized and accurate?
 10. Is proper emphasis placed upon such elements of performance as (a) the instrument, (b) the mouthpiece or the reed, (c) care of the instrument and its accessories, (d) hand position, (e) embouchure, (f) proper breathing, (g) attack, sustain, release?
 11. Is the instructional and solo material of good musical quality?
 12. Is it interesting to the student?
 13. Does it progress logically and thoroughly in regard to range and technical demands?
 14. Is the material sufficiently varied in style, keys, meter, and articulation?
 15. Are the dynamics, agogics, tempi, accentuations, phrase markings, slurs, and all editing symbols properly indicated?
 16. Does the material emphasize the development of the student's musical progress rather than his facility and technical aspects of performance?
 17. Is the text original rather than a "rehash" of other methods?
 18. Is the material characteristic for the particular instrument for which it is written and not a compromise method intended for varied uses?
 19. Is there proper balance between the instructional and solo or program material?
 20. Does the text fulfill its intended objectives and come to a logical conclusion?
- These are but a few of the more important requisites of an acceptable method and the elements of composition that should be of assistance in our evaluation and selection of teaching materials.
- Finally, may I emphasize that I have the highest regard for the publishers who have made so much excellent material available for our program and whom I have found to be most desirous of meeting our needs.
- THE END

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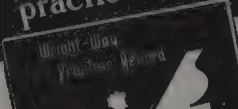
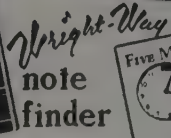

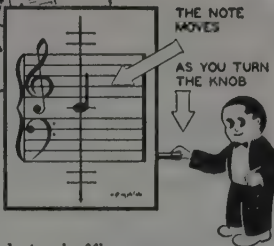
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(Continued from Page 13)

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ing *legato*—that is how you develop a voice. During those first years, I remember that Althouse would stand behind me as I sang, and every now and then, he'd give me a tap on the shoulders, reminding me not to get set for a prize-fight as this was the wrong approach to breath control. He did this to test my relaxation, and to loosen me up if the shoulders and lower throat showed even the least signs of tightness. "Sing as you speak!" he'd tell me. "Be natural!"

This question of naturalness needs consideration. People sometimes talk of a *natural voice*. Natural voice quality, yes; naturally perfect emission, no. Nobody masters the techniques of singing entirely by instinct. The point is, that the various elements of breathing, resonating, etc., must be acquired—but acquired so carefully and practiced so diligently, that they become natural. Singing is a science as well as an art.

Well, my training progressed and in time—during my middle twenties—I sought my big chance by entering the Metropolitan Auditions of the Air. I lost the contest, but several of the opera officials, Edward Johnson, Frank St. Leger, and Wilfred Pelletier, had heard me sing and engaged me anyway. I made my debut in *La Gioconda* in 1945 under the guidance of Emil Cooper. At that time, I learned something else. I was enchanted with the great emotional rôles, and resolved to plunge into them. But my teacher, Althouse, my excellent coach, Garnett, and the eminent conductors Fritz Stiedry and Max Rudolph, whose friendship I cherish, kept at me to wait a bit and learn Mozart rôles, notably, "The Magic Flute" among others. They said I would thank them for their insistence. So I learned the rôle—and ever since, have felt the deepest gratitude toward those experienced advisers. Mozart is pure heaven for any voice! Mozart adds years to one's voice because of the lightness and delicacy of his music. It is good to master the emotional rôles, but infinitely better to keep friends with Mozart. It is he, rather than Verdi or Puccini, who keeps one's tones bouncing like a rubber ball. It is he—in company with Pergolesi—who provides the most helpful exercises in the form of cadenzas which permit no breathing for anywhere from eight to sixteen measures. After that experience, I stuck tightly by Mozart, and consider him the foundation of all vocal mastery.

It is only within the last two years that I first sang the great *Vesti la giubba* aria from "Pagliacci." My

friends used to say to me, "How can you be a tenor without singing that?" I told them never mind, I'd be a tenor all right on Mozart. And I had another experience along similar lines. In 1945, I auditioned for Bruno Walter, singing the great aria from "La Forza del Destino." When I had done, Walter said, in his calm, grave way, "My son, you sang it too well—at the rate you were going, you wouldn't last through the opera. Remember, never give everything—think of yourself as a racehorse, and guide yourself for the stretch." After that, I avoided the great emotional, red-meat parts as assiduously as I had once longed for them, and kept at Mozart.

In due course, I was privileged to audition for Toscanini, who had heard me in "La Gioconda." He was preparing a performance of "Aida," and asked me if I had ever sung the tenor part. When I said, No, he asked me why—my work in "Gioconda" had pleased him. Why not "Aida?" "Because," I said, "there'll be time enough for that when I'm forty." Still, he asked me to sing the *Celeste Aida* aria at my audition. I had never sung it before; never once in all my life. I stood up there before the Maestro, music in hand, and read it off. When I had done, Toscanini said two words—but what two words, from him. He said, *Molto bene*. And he hired me. Today, I sing 23 major rôles, of all types.

As I see it, the two great faults among young singers today are commercialism and, growing out of this, perhaps, the tendency to sing over-heavy, over-emotional music, for which the inexperienced voice is not yet prepared. This is foolishness; possibly, it is the fault of our teachers who are not sufficiently strenuous in insisting that the student approach his career in the one, honest, hard-working way, or get out. Everybody wants to get ahead fast, and sing the big, juicy rôles. Well, it just can't be done. You have to build your bones on cereal before you can eat steak, and you have to build your voice on judicious training before you can sing anything. Is it a big chance you want? Then give it to yourself by being honest. Build your voice carefully, slowly. Know what you're doing. Develop your techniques by correct breathing, by singing on vowels, by vocalising hours and hours. And relax. Take it easy. The big work will come, in its own good time. The main thing to think about, during the student time, is to build yourself the kind of honest instrument that will stand up under big work.

THE END

ILLUSTRATION CREDITS.

- 11—Cathey's Studio
- McNutt Photo
- Joe Tenschert
- 12—Howard Nyquist

THE SCHOOL ORCHESTRA TODAY

(Continued from Page 15)

technically trained musicians, but rather a musical team with good spirit, a fine attitude and pride in their workmanship. This pride should be based on refinement of style and interpretation of the world's greatest musical masterpieces and a positive concept of proper balance, good tone-quality and fine intonation.

6. They believe that the school orchestra is an excellent vehicle through which each playing member can develop a record of individual accomplishment in technique, tone, range, articulation or bowing, interval and scale playing and sight reading. That by the use of an orchestral development record card, each student, as well as his parents and other teachers, will have a constant check list by which to chart his progress and through which they can keep up to date with his growth.

7. They believe that school orchestras can be effective in schools of any size or type, provided the teacher-organizer will study the particular school with an idea of full understanding of the orchestra's proper place in the complete music program, and provided the teacher has a sincere desire to develop through a constructive and positive plan, a well balanced instrumenta-

tion of the size that the school's enrollment can warrant and properly support. Whether the orchestra instrumentation should be a small orchestra with 20 or 30 players, a medium orchestra with 45 or 50 performers, or a large symphonic instrumentation of 90 to 100 musicians, should be determined by the teacher-leader after careful consultation and with the full approval of the school officials.

8. They believe that school orchestras should study and perform only the finest and best of music literature. That their standards and choice of music materials, their selected repertoire, is in most cases the chief secret of interest on the part of their student performers.

9. They believe that school orchestras, like all other educational organizations, should have as their chief purpose the providing for each student the opportunities which will insure an effective personal and social life in a free society. That since schools are designed to pass on our cultural heritage and guide children and youth into desirable adult rôles in such a way that each becomes a broadminded creator of his own future and a person worthy of such opportunities.

10. They believe that school or-

chestras can help build indispensable habits of co-operation (team work) for all students of the school.

11. They believe that school orchestras can help build habits of civic obligation; that group rights involve responsibilities as well as privileges and that such attitudes create respect for the ethical, religious and racial values of others.

12. They believe that the school orchestra should not detract from the choral or band program but rather should supplement and round out the complete school music program. That as school orchestra directors they belong to the Music Education profession and have a distinctive contribution to make to our music professional unity. In marked contrast to the divided music department, as operated in past decades, today's orchestra leaders are attempting in their plans to include orchestra as a part of the complete music program which provides for all pupils in all schools at all levels. They believe that it is high time that every music supervisor and music teacher should make it his or her concern to formulate a policy with respect to a balanced emphasis in music curriculum planning which will include orchestral development as a part of their school system's music program.

The future for the school orchestra in America is full of bright promise. This country is fast becoming aware

of the growing importance of the orchestra to its cultural life and its citizens every day experience with music. Several strong organizations are now working to create opportunities for orchestral playing both in communities and in industrial organizations, such organizations as the American Symphony Orchestra League and the American String Teachers Association.

This is indeed a happy moment to greet all friends of the school orchestra movement in this initial column of ETUDE's *School Orchestra Department*. It is our sincere hope that many readers will make use of this department to help provide practical solutions for the most common day-to-day problems of the school orchestra.

It is also our desire to make valuable contributions to all engaged in music education. If you have ideas that have proven helpful and successful, we urge you to share them with others who may be looking for exactly that kind of inspiration. Please send such problems or information to the editor of the column, in care of the ETUDE. If you have questions or problems which you think we might help you solve, feel free to send them along, too. You can be assured that every effort will be made to assist in the promotion of better orchestras for American schools.

THE END

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TEACHER'S ROUNDTABLE

(Continued from Page 22)

the taste of the students at the start of their study. It will also stimulate their curiosity toward musical history from the early period.

Five books of "Select Sonatinas" are also in the easy, or preparatory grades. They are a welcome change from the hackneyed works of Clementi and they contain some charming Little Suites by Türk, Leopold Mozart, and J. W. Hassler. Sonatinas are by Jacob Schmitt, F. Le Couppey, Jean Antoine André, Ignace Pleyel, C. Reinecke, and they deserve to be brought to light again. Study of the miniature Little Suites prepares for later study of Sonatinas, which in turn lead to the study of the Sonata. There is no better or more logical way to develop sound musicianship. (Belwin, Inc.).

For more advanced grades, I would like to give a special mention to the "Suite" by Jean Baptiste Loeillet (1680-1730). Modeled in the same pattern as the similar compositions by Bach and Handel, it has a grace and a sensitiveness all its own. Although Loeillet wrote much chamber music, the only work of his still occasionally performed

in Europe is the lovely Trio (or Sonate à trois) in B minor, for piano, violin, and 'cello. The "Suite" will prove equally enjoyable to students and to concert pianists. (Clayton F. Summy).

Five books are devoted to "Recital Repertoire" and they are classified preparatory—intermediate—proficient—advanced—and virtuoso. Here also one will find much music that was once popular but became gradually unduly neglected. (Clayton F. Summy).

All materials have been assembled with tact and care, and the editing shows concern for making all points of interpretation clear to the student. Years ago there existed a number of books published by Breitkopf und Haertel, and Litolf, under the title of "Alte Meister." The latter firm seems to have gone out of existence, and the former was reportedly destroyed by bombing during the last war. Therefore, Leo Podolsky's new collections ought to be particularly welcome and prove refreshing to those interested in little known examples from the period of the great harpsichordists.

THE END

WAUKESHA'S PLAN PAYS OFF

(Continued from Page 12)

attracts good players who are also good teachers and the good teachers make excellent musicians out of their gifted pupils. Progress in such a situation never ends." He also foresaw that it would take a few years first, for the audience (which is to say, parents of children) to become convinced of the value to the city of the orchestra and secondly, to want their own children to participate actively in the community's musical life.

With musicians drawn from a wide area about Waukesha, with uncompromising standards in programming, Weber built up an audience without ever patronizing his public. The more familiar classics were interspersed with the less well known classics as well as contemporary works. Yet the public followed, diffidently at first, then enthusiastically. In the beginning the orchestra was largely backed by Carroll College (where Weber teaches violin). But year by year the citizens gave more generous support. The budget kept rising, until today, the city, with its population of only 22,000, has an orchestra with a budget of \$12,000, raised by public subscription and ticket sales. The annual children's concert has introduced the orchestra each year to city and rural youngsters. Many of the latter have never even seen some of the instruments used.

Years ago, a boy in Waukesha

might feel silly, walking down a Waukesha street, with his violin case. Not so today. His father and mother not only go to the concerts of the symphony orchestra, but they work for that orchestra. Practically everyone does, one way or another. At the annual Symphony Fair, held each May, the boy's mother probably bakes a big batch of pies, or sews up a half dozen aprons, or knits some baby sweaters—something of the sort. The father, perhaps, is a member of the Lions Club, and therefore contributed this season to the music stands his group gave to the orchestra. Or, perhaps the father works each spring, the night before the Fair, helping to set up booths.

It is from the proceeds of the Fair that all the youth activities are financed—the young people's concert, the statewide spring competition for young pianists (two past years) or young violinists and cellists (this year); and for the two scholarships given each fall to two Waukesha youngsters, entitling them to a full year's private instruction in the instrument of their choice.

There is tremendous local pride in the orchestra—which has been written about in *Time* and *Holiday* and many other magazines, and told about over the full CBS radio network by James Fasset. Probably no other Waukesha enterprise has ever brought so much national recog-

nition as the symphony orchestra.

Thus the climate grew more and more favorable for young people to study music. To carry a cello around is not considered outlandish. It's fast becoming part of the pattern of living, the *mores* of Waukesha. It makes sense for parents to develop a child's talent, or to have his interest stirred by the brief taste he gets in the city school's classes where he is introduced to the instruments. The youngster has "somewhere to go" with the talent he may further develop from private lessons, after many hours of practice and work. It's not a lonely, wholly introspective kind of pursuit. It leads to an important part of the community life, fellowship with other musicians young and old, and membership in the now-famous Waukesha Symphony.

But teachers there must be to nurture the young sprouts when the climate becomes satisfactory, and Weber was right about the orchestra attracting teachers and developing them, too. Back in 1947, when Weber arrived in Waukesha to teach at Carroll and (with the hearty approval and support of the college) to build an orchestra, there was *not a single private teacher of violin* in the city of Waukesha. If your child showed interest upon his first acquaintance with a violin in his school classes, and if you wanted to give him lessons, you'd have to take him to Milwaukee. And in general you didn't take the trouble. The same was true for cello and every other orchestra instrument.

Seven years later all this has changed. Today, there is not a single instrument used in the orchestra for which excellent private instruction cannot be obtained right in Waukesha. (For a few instruments, like the flute, arrangements are made for out of town symphony musicians to come to orchestra rehearsals early, to meet their Waukesha students.) Weber was right in his prophecy that fine musicians would come to live in Waukesha because of the orchestra.

For example, three years ago, Florizel Reuter became concert-master of the orchestra. He had been soloist with most of the great orchestras in Europe, and had taught (before World War II) at the master school for violin in the State Academy of Vienna (as successor to Sevcik). He had, in fact, once been Milton Weber's teacher. Four years ago he joined the staff of the Wisconsin Conservatory of Music in Milwaukee. But he and his wife (also a violinist and teacher) chose to make their home in Waukesha because of their great interest in the symphony orchestra conducted by Weber. Today, Mr. and Mrs. Reuter have nineteen violin students in

Waukesha alone. Some of Reuter's pupils in Milwaukee already are playing in the Waukesha orchestra.

In 1950, a young man named Dana Connell was teaching music in the Scheboygan (Wis.) school system and conducting the high school orchestra. He looked enviously to the southward, toward Waukesha. He had heard of the symphony orchestra there, and of the rising interest in music in the city. He had listened to some of the symphony concerts from Waukesha, which are regularly broadcast by the Wisconsin State Radio network. He wanted very much to get a job in Waukesha's high school. He made application and he dreamed. "It was beyond my wildest hopes to get a job in a city like that," he says today. Finally the coveted vacancy did develop for the school year 1952-53 and Connell was hired.

The musical climate was all that Dana Connell had hoped it would be. He threw himself eagerly into his work in the public schools, mornings in the grade schools, giving youngsters a taste of what violins and cellos etc., are like; afternoons at the high school. He brought a fresh and contagious enthusiasm to his work, and an eagerness to tie his own students as closely as possible to Weber's orchestra. The orchestra was a shining goal. Connell joined the orchestra, in the cello section, and helped in many ways the work of the symphony. As a summer project, he built an acoustic ceiling for the high school auditorium, which improved greatly the music heard this year at symphony performances. He installs the ceiling before, and removes it after each concert.

Before the children's concert this year, Dana Connell went out to the country rural schools (actually beyond his bailiwick), with a tape recording of parts of the music to be played. He talked to the children, who, one day, will go to the Waukesha High School.

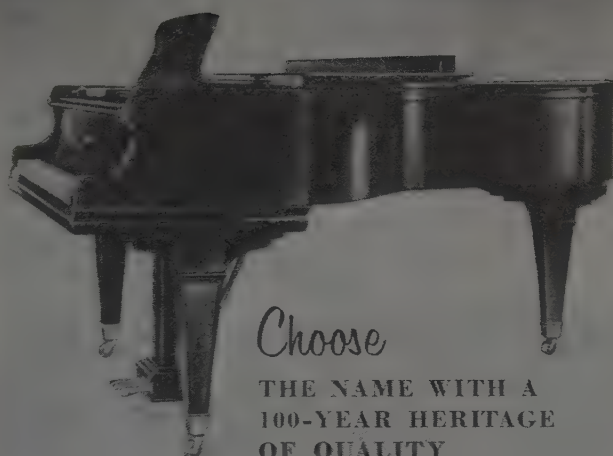
Trios and quartets have developed during the last two seasons. Members have met at Dana Connell's home on Sunday afternoon, or at the high school, on noon hours. Music is prospering as never before, and the excerpts of "Scheherazade," when high school students played with the seasoned orchestra members, were merely the outward sign of what was happening. The Weber prophecy had come full circle—the orchestra does attract good musicians, who are good teachers, who make good musicians out of their best students, who in turn become good teachers. It took seven years—but every year hereafter should yield new young musicians in this small city of Waukesha.

THE END

THE COVER FOR NOVEMBER

The cover for this month shows (l. to r.) Fred Alyea (cello) and James Clark (violin), winners of the 1953-54 scholarships given annually by the Waukesha Symphony Orchestra. Both boys are 15 years old.

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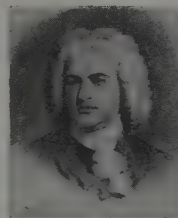
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Violin Questions

By HAROLD BERKLEY

Doubtful Value

Mrs. G. A. B., California. It is quite unlikely that your violin is a genuine Nicolo Amati. There are few in existence, while there are many thousands of copies varying widely in quality. Some of these copies are quite good instruments, many others are the cheapest kind of factory product. But nearly all of them bear a facsimile of the Amati label. If you have reason to believe that your violin is well made you should take it to Mr. Faris Brown, 5625 Wilshire Boulevard, Los Angeles. For a small fee he would give you a reliable appraisal.

Concerning the Violin Bridge

J. A. W., Ontario. For accurate data regarding the setting and curvature of the bridge, and the distance between the strings, you should get in touch with an experienced repairman. I would suggest that you write to Mr. Rembert Wurlitzer, 120 West 42nd Street, New York, N. Y. Tell him exactly what you want to know, and enclose a return envelope.

Not an Italian Instrument

T. R., Philippine Islands. The words "Made in Czechoslovakia" on the label of your violin indicate clearly that it is a factory-made instrument worth at most fifty dollars. J. B. Guadagnini worked in various towns during his lifetime, but all of them were in Italy.

Can a Reader Help?

Mrs. A. W. C., New York. The books I have with me this summer in this remote Maine village offer no clue to a maker who branded his violins with an encircled capital B, and nothing else. Perhaps some of

our readers can enlighten us on the subject. The probability is, however, that your violin has no great value.

The Spun Tone

W. W. C., West Virginia. The Spun Tone—more generally termed the Son Filé—has been known for at least the past hundred years as "The Study of the Masters." It is the one bowing exercise that all schools of Bowing technique agree on as being the supreme exercise. The Spun Tone consists of drawing an extremely slow bow stroke while maintaining an unwavering pianissimo tone. The older school of violin playing—Rode, Kreutzer, and Spohr—held that the duration of each stroke should be sixty seconds. The modern school, however, says that if the player can hold an acceptable pianissimo TONE, and not merely a weak buzzing sound, for thirty seconds, he can be content with his achievement. Nevertheless, I think that if the player can hold a tone for thirty seconds he should try to hold it for forty seconds. This, in my opinion, is the slowest stroke with which an actual TONE can be drawn. More slowly than this, the result is a SOUND, but not a TONE. Every ambitious violinist should spend at least ten minutes daily on the Spun Tone; the benefit he will gain in a very few weeks for his general bowing technique will be amazing.

Many modern teachers are of the opinion that control of the Whole Bow Martelé is every bit as important as control of the Spun Tone. I am in wholehearted agreement with this opinion, for the Whole Bow Martelé—which is the exact opposite of the Spun Tone—brings into use all six of the Basic Bowings.

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Organ and Choir Questions

Answered by FREDERICK PHILLIPS

I recently bought an old-fashioned 12-stop organ in poor condition. I plan to disassemble and clean it thoroughly. There are three knobs missing from the stops, and I am not well enough acquainted with organs to identify them. The following is a list of stops, in order from left to right, and the missing ones are indicated by a line: 1 Bass Coupler, 2 Diapason, 3 Echo, 4 Principal, 5 6 Vox Humana, 7 Forte, 8 9 Celeste, 10 Dulcet, 11 12 Treble Coupler. Please name the missing stops. Also please advise what each stop knob activates, as several connecting wires are missing and I would like to connect them up the right way. Do you know of anyone who makes the brass reeds used in this type of organ? There is a similar organ in the church where I play most of the time, but I hardly know which stops are best to use for different types of hymns.

D. R. K.—Ala.

Since there is absolutely no uniformity of alignment in the set-up of stops in these "parlor" organs, it is very difficult to even guess what the missing stops might be; they really might be almost anything. No. 5 might possibly be Viola (4') or Harp Aeolienne (2'). No. 8 could be Diapason, Melodia or Vox Jubilante (all 8' pitch). No. 11 in some organs would be Celestina, a soft 2 or 4 foot stop. In case you don't know, the normal (similar to piano) pitch is known as 8 feet (8'), one octave higher for the same struck note is 4 feet, and two octaves higher is 2 feet. Since you have a somewhat similar organ at the church, why not pull the missing stops on your own organ—one at a time—make careful note of the pitch and tone quality and volume, and then try to find

something similar on the church organ. This might give you the answers. This same principle could be followed in ascertaining which stops activate the different sets of reeds. This could hardly be determined without personal inspection. For the purchase of reeds, we suggest writing to the Estey Organ Corp., Brattleboro, Vermont. Under present circumstances it would be hard to suggest certain stops for different types of hymns, etc., but by far the best plan is to keep in mind that quiet, devotional hymns do not require much volume, and you can easily determine which are the softer stops on your organ to use for this purpose, then add the louder stops for the more festive hymns. The normal pitch (8') stops should be used for the basis, and adding the octave higher (4') where brilliancy or extra volume is desired.

Please tell me the proper way to use the feet in playing the pedals of an electronic organ. This is a Consonata organ, and has a pedal keyboard of 32 notes.

C. W. M.—Iowa

As the standard pipe organs also have 32 note pedal keyboards, and the stop action of the Consonata is quite similar to that of the regular organ, your best plan would be to obtain a copy of the Stainer-Rogers Organ Method (\$1.50). This book outlines very clearly the principles of pedalling and gives a number of excellent exercises, starting with the very simplest and progressing to a fair degree of competence. It has also studies for the combination of pedal work with the manual playing. For further development in pedal playing, we suggest "Pedal Mastery" by Dunham (\$2.50). THE END

WORLD OF MUSIC

(Continued from Page 7)

- Composition contest. Award of \$100 for a four-part setting for mixed voices of a Mass, without creed, in English. Sponsored by St., Mark's Episcopal Church, Philadelphia. Closing date December 31, 1954. Details from Wesley A. Day, 1625 Locust St., Philadelphia 3, Pa.
- Composition contest. The American Legion Marching Song Contest. Cash award of \$500. Closing date December 1, 1954. Details from American Legion Marching Song Contest Committee, Paul R. Matthews, 700 North Pennsylvania St., Indianapolis 6, Ind.
- Friends of Harvey Gaul, Inc., Eighth Annual Composition Contest. An award of \$300 for a violin solo with piano accompaniment. A \$100 award for a composition for four harps. Closing date December 1, 1954. Details from Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa.

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Junior Etude

Make Your Own Orchestra

by Helen Houston Boileau

MANY of you play in orchestras, but—how many of you can make one? This “silly symphony” orchestra is fun to make. Many of the little things you will need can be found in your own homes. These are: pipecleaners, bits of white crepe paper, cotton, thread, matches, cardboard, glue, tissue paper, empty spools and paints, such as you use to color pictures, etc.

For each musician in the orchestra, place two pipecleaners side by side and twist them together for half their length. The twisted section forms the body and the two untwisted parts become the legs. Arms are added by twisting a third pipecleaner around the body a little below the top, where the head is to be added. For the head, stuff a round of crepe paper with cotton and tie this head to the top of the body. (You can make this neck juncture still stronger, if you wish, by wrapping it with a bit of scotch tape.) Now use your water

Two bottle tops make a pair of cymbals. A bit of tinfoil or aluminum foil can be rolled tightly for a flute, and bits of black paper can be handled in the same way for other woodwind instruments. Pieces of gilt foil from a box of candy can be used to fashion the brass instruments. The string instruments can be cut from card board (copying pictures or tracing them), and the finishing touches can be added with pencil or pen and ink. Spools, painted or unpainted, can make the players chairs.

Assign an instrument to each player, and, by bending the flexible

You can make other instruments and players, too.



bodies and using small pieces of the tape, the players can be persuaded to hold their instruments correctly. Stand the conductor on a match box, or other very small box, for the podium, and put the match-stick baton in his hand.

The members of a club or studio group could assist each other in making such an orchestra, while others may prefer to make theirs by themselves. At the next recital the orchestra can be on exhibition, and it will be surprising to find how it will amuse and please the audience.

PROJECT of the MONTH for NOVEMBER

Learn the dates of your five favorite composers, together with the names of two well known compositions of each.



color paints for the face, but be careful not to have the brush too wet or the colors may run. Bits of cotton may be glued on the head for hair.

Now, make the instruments. Use notched pieces of match sticks for piccolos. For drums, make a half-inch wide ring of cardboard, holding it together with the scotch tape. Cover the open ends with the same kind of tape for the drum-heads. Match sticks make good drum sticks, and also make a good conductor's baton.

The Corner Stone

by Gertrude Greenhalgh Walker

“WELL, did you have a good piano lesson today?” asked Dad when Bob returned from his teacher's studio.

“Fair,” he replied, “but I have a few rough spots in my Sonatina that need to be made smooth and polished up.”

“You just concentrate on those places,” his father advised, “and I'm sure they will come out all right. I'm just about to drive over to the quarry on an errand. You've never been there. Don't you want to come with me?” (Of course Bob wanted to go).

When they reached the quarries Bob was amazed at the huge derricks lifting great massive pieces of granite. Under a shed, a short

distance away, he noticed several men working with electric polishers moving the tool back and forth, and back and forth, over and over again on a small section of rough granite. “Look Dad, that piece of granite is getting to be as smooth as ice! That reminds me of what Miss Brown said about my Sonatina. She said repetition with concentration will always make rough spots smooth.”

“Sure!” his father replied. “That's right. It takes perseverance and patience. That's all.”

“The next time I come to that rough spot in my Sonatina I'll pretend I'm polishing a marble corner stone.”

“Yes, with an electric polisher.”

Bach's Family

MOST music students know that Bach was married twice and that he had twenty children—but hardly anyone knows the names of the children, except that of Karl Philipp Emanuel, who composed the well-known Solfeggietto, which many of you play. Some years ago the Junior Etude gave the names of Bach's children, and now, by request, they are given again.

Johann Sebastian Bach's first wife was a cousin, named Maria Barbara Bach. The seven children were named Catherine Dorothea, Wilhelm Friedeman, Karl Philipp Emanuel, Johann Gottfried Bernhard, Leopold Augustus, and twins who died soon after birth, the boy being called Johann Christoph. Only four of these children lived to grow up, the other three dying

in infancy or early childhood.

His second wife was Anna Magdalena Wulcken (or sometimes spelled Wilcken), for whom he wrote a number of small compositions which many of you also play. The children were named Christiane Sophie Henriette, Gottfried Heinrich, Christian Gottlieb, Elizabeth Juliane Friderica, Ernestus Andreas, Regine Johanna, Christiane Benedicta, Christiane Dorothea, Johann Christoph Friederich, Johann August Abraham, Johann Christian, Johanna Caroline, Regine Susanne. Seven of these died in infancy or early childhood, leaving six who grew up, several of them becoming composers. On Johann Sebastian's family tree of fifty-nine Bachs, forty-three of them bore the first name Johann!

? Who Am I ?

By Rose Cordain

An insect and a heating place, Within my name are *seen*; one at the start, one at the end; two letters lie *between*. By a German River I was born, The lovely Rhine, it's *name*; But it was in Vienna that I found my lasting *fame*. My music came from Nature's book, From song of birds and *streams*; But it was from the hearts of men I drew my greatest *themes*. Though I have been a long time dead, A hundred years and *more*, My music still is played for you Just as it was *before*.

Answer: Beethoven



Prize winner Kodak Contest by Elaine Bohl (age 10) Illinois

Junior Etude Contest

The **Junior Etude** will award three attractive prizes this month for correct and neatest answers to the puzzle below. Contest is open to all boys and girls under the age of twenty.

Class A, sixteen to twenty years of age; Class B, 12 to 16; Class C, under 12. Put your name and age-class on upper left corner of paper and your address on upper right corner. Write on one side of paper only. Do not use typewriters and do not have any one make a copy of the work for you.

Prizes will be mailed in December. Names of prize winners and list of thirty receiving honorable mention will appear on this page in a later issue of **ETUDE**.

Contest closes November 30. Send entries to Junior Etude, Bryn Mawr, Pa.

Letter Box

Send replies to letters in care of **Junior Etude**, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I am interested in all music and hope to learn to play many instruments. I play piano and harmonica and am going to start violin and clarinet soon. My hobbies are music, art, writing, and animals. I would like to hear from Junior Etude readers.

Mabel Myrick (Age 13), Montana

Dear Junior Etude:

I have been reading **ETUDE** for eight years and it is my favorite magazine. I have studied piano for ten years and also play the violin and saxophone, and am accompanist for our High School Music Department. I would like to hear from other readers.

Nancy E. Blevins (Age 16), Indiana

Instrument—Square Puzzle

The central letters, reading down and also reading across, give the name of the same instrument. Your answers must give the five words.

1. Part of an organ; 2. a combination of three certain degrees of a scale; 3. an instrument; 4. a form of composition; 5. part of an organ.

```

1—o o x o o
2—o o x o o
3—x x x x x
4—o o x o o
5—o o x o o
    
```

Dear Junior Etude:

My ambition is to be a good pianist, golfer and swimmer. We all study piano and Steve, Hoppy, Charlie, Joe, Bob and I have won medals for perfect major and minor scales. Beth has played in seven recitals. We all write music and music tells us a story. We are sending you our pictures. Charlie and I are wearing our medals.

Don MacNeil (Age 10), Illinois

RESULTS of SUMMER KODAK CONTEST

Prize winners:

Class A. Betty Andrus (Age 16), Canada

Class B. Lucile Moyer (Age 15), Pennsylvania tied with

Tita Green (Age 15), Illinois

Class C. Elaine Bohn (Age 10), Illinois tied with

Cheryl Mae Scheinuk (Age 8), Louisiana

Honorable Mention

(in alphabetical order)

Marian Arnold, Betty Ayres, Mae Boles, George Benners, Geraldine Colton, Jack Dietz, Donald Earle, Anna Marie Fenwick, Georgia Folwell, Anita George, Mary Lou Hummel, Ed Hanson, Frances Jackson, Edna Lahr, Herbert Lewis, Pat Moly, Carolyn Nason, Cathy Neff, Agnes Norton, Nancy O'Dare, Evelyn Pease, Virginia Peck, Roberta Pratt, Floyd Roberts, Judy Scheinuk, Mariam Small, Doris Salzman, Myrtle Sandhauser, Mildred Tillerman, Civia Weiss.



Story Solo Club, Flossmoor, Illinois

Charlie Markusick, Hoppy Heinemann, Hathaway, Dorrie Orr, Beth Donnelly, Bob Hall, Joe Orr, Don MacNeil, Steve Cricket Beach. (Age 7 to 10)

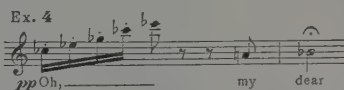
CHOPIN—NOCTURNE

IN B-FLAT MINOR

(Continued from Page 21)

begins a 'farewell' that I could scarcely ever play without dissolving into tears. As the left hand rolls richly the right hand sings fervent 'goodbyes' with that heart-wringing C-flat in every measure. Have you noticed that this C-flat never resolves? After the silences in measures 59 and 60, the farewells are wafted back tenderly from the distance by your beloved, this time without the C-flat. More and more distantly they sound until in those strangely shuddering measures 67-70 they disappear.

"You return to life, devastated. Gently and hesitantly bring back our pathetic theme (measure 70) but let the tear-flood pour out unrestrained in measure 73. And later, play three times, 'Oh, my Dear!' at the end with despairing quality . . . especially the last one with its ascending (almost staccato) tear drops:



"Take your time with that final heart-burst; don't accelerate too much; keep it very loud until the last two soft slow chords before the B-flat (second last) measure. Play the B-flat chords tenderly and lingeringly, and roll the last chord very pp and slowly."

As Chopin spoke these words his image began fading. The pianist, much moved by it all, listened intently to every syllable. "Forgive me," Chopin whispered, "I do not know what has made me say so much . . . I never talk . . . my music talks for me. Perhaps I've said all this because you have made me so happy. You hear and feel my broken-hearted Nocturne so perfectly. Bless you, my son . . . Au Revoir. . ."

Last to fade out was Frederic's slow, understanding smile.

THE END

CHRISTMAS CONCERTO

Did you know that Tchaikovsky's Piano Concerto in B-flat minor was first played by his teacher just before Christmas of 1874? Read Norma Ryland Graves' fascinating story about this in the December **ETUDE**.

"DEAR PIANO TEACHER"

A layman tells what he thinks is wrong with some piano teaching. It's very much to the point and very thought provoking. Also in the December **ETUDE**.

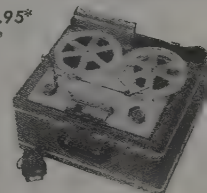


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Of ETUDE, the music magazine published Monthly at Philadelphia, Pennsylvania, for October 1, 1954.
State of Pennsylvania } SS.
County of Montgomery }

Before me, a Notary Public in and for the State and county aforesaid, personally, appeared Guy McCoy, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of ETUDE the music magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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(Signed) Guy McCoy, Managing Editor

Sworn to and subscribed before me this 7th day of September, 1954.

SEAL

EDWIN J. KRANE

Notary Public

(My commission expires April 4, 1957.)

WITH CHOPIN IN JAPAN

(Continued from Page 10)

severe decorum, and enter the approved vocations. The introduction of baseball and the supercilious American attitude toward a boy's studying music, have aggravated an attitude which is depriving Japan of much great talent.

Arriving in Japan to teach and play, I found that Japanese pianists could play both louder and faster than I. Since speed and volume had never been my criteria of good music, I determined to make a different approach. Specializing in the harpsichord school and contemporary music, my programs presented these unknown works through the medium of the lecture-recital. The picturesque music of Rameau and the sparkling sonatas of Scarlatti woke a ready response. Brahms, too, found admirers and imitators, and the moderns were eagerly absorbed.

Alarmed at the ignorance concerning American music, I began to feature this on my programs. Students expressed great surprise on learning that the United States had composers of serious music, having assumed that all Americans cared only for jazz. Such an attitude is comparable to that of the New York critic who marveled that a Japanese artist appearing in Town Hall could play "Occidental Music" with complete understanding. Ancient Japanese music still exists and has its devotees, just as jazz and hillbilly songs have a following in America. But the Oriental is just as capable

of sensing the subtleties of Mozart, Scarlatti and Debussy, as the American of—say, Scotch-Irish and Scandinavian extraction. And the works of Carpenter, Copland, Harris, Ives and Barber, when sympathetically presented, found a ready response among Japanese youth.

One bitterly cold day in December, I arrived in Kyoto to play at the Imperial University. Emerging from the warm "green room" with its charcoal brazier, I strode onto the stage in tails, which are "di rigueur" in Japan even for an afternoon recital. I found the hall completely unheated, with windows wide open and the audience of five hundred students bundled in overcoats and scarves. The piano keys were like ice as I began the Brahms left-hand transcription of the Bach Chaconne. By the end of the number my idle right hand felt frozen. I looked up to see if the audience were not leaving. Instead they stayed through two hours of lecture and recital, and demanded encores for Hindemith and Szymanowski. I played Chopin Mazurkas.

Back in the green room with my flowers, I autographed programs with numb fingers. A student appeared before me, inarticulate with excitement and joy. But he had no need to speak. There were stars in his eyes. And that, for me, was reward enough for the coldest hours I had ever spent at the keyboard.

THE END

PRACTICING AND TEACHING

(Continued from Page 25)

must. "Then I work hard on my program. For instance, I will play the Beethoven concerto next season with the New York Philharmonic under the direction of George Szell. I will start working on it about six weeks prior to the concert. I always work slowly! This is essential. First of all one concentrates much more if one plays slowly. To play slowly is like enlarging everything one does. One notices the smallest faults. I want to emphasize this: *all* work must be done slowly: scales, exercises, etudes and program. To play fast is to work superficially.

"A pupil who studies the Beethoven concerto or the Brahms concerto must start by reading the score. For these masterpieces are not concertos with accompaniment, but symphonies with an important violin part. The soloist must know exactly the part of every single instrument."

"Is there a method for learning something by heart?"

"My method is to read the music. I do it in bed. As I have absolute pitch I always hear what I am reading. But it is not necessary to have absolute pitch in order to be

able to read and to imagine the music. It is of extreme importance to learn to hear what one reads."

"Is it necessary for a pupil to play in public?" I asked.

"Of course," said Miss Morini. "Playing in public is the only way one can learn to play freely. It is also very important psychologically as an incentive.

For my last question I asked Miss Morini whether she plays the Beethoven concerto today different from the way she played it before.

"I think that nobody under 40 can play the Beethoven concerto with the necessary maturity," said Miss Morini. "Yet one has to play it all the time, otherwise one never can grow up to it. It is not that I feel differently today than I felt ten years ago. But to develop means to learn to control one's feelings. Art is controlled freedom. When I started, my temperament controlled me. Today I control my temperament. When I yielded to my temperament I thought I was free. I was wrong. I was its slave. Today I know that I am free because my temperament has to yield to me."

THE END

EMPIRICISM AND SCIENCE IN TEACHING VOICE PRODUCTION

(Continued from Page 26)

been greatly improved since its invention and that to it has been added numerous and more important appliances as, for instance, the laryngostroboscope, the cathode-ray oscillograph, the application of X-rays in making motion pictures of the voice in action, harmonic analysers, the use of high-speed motion pictures in filming the voice in action, the acoustic spectrometer and the high-speed level recorder, among others. Also, that not only anatomists, physiologists, acoustical experts and engineers are increasingly devoting themselves, individually and in co-operation, but psychologists, neural specialists and physicians too are joining in the effort to discover what makes voice, why some voices are naturally so much better than others, and towards ascertaining the conditions which result in defective vocal production on the one hand and correct vocal production on the other.

It was not curiosity alone which prompted scientific investigation into voice. It was due equally to the justified dissatisfaction with the inescapable hit-or-miss character of the methods inherent in our empiricist practice of vocal pedagogy.

Dare we ignore and scoff at the fruits of their efforts, as nearly all of us do? And can we be oblivious to the positive advantages which science can bring to the teaching of vocal production and the art of singing in the future? Life today is replete with benefits bestowed upon us by science which we take for granted but which, at their inception, were ridiculed, thought to be impossible, frowned upon and even fought against, with the result that they were retarded in their development, practical application and utility. Have we not yet learned that science is simply knowledge, the pursuit of tested, verifiable, exact knowledge?

The factors contributing to the phenomenon of the singing voice are numerous, complex, inter-related and interdependent. Science, although its manifold researches into the phenomenon of the voice are in its infancy, recognizes this and realizes, in addition, that its work must be supplemented by the long practical experience of our empiricist camp. But we stand aloof. Many centuries of empiricist teaching have not yet yielded us a reliable set of operational procedures for assuring our cherished aim, the production of beautiful tones. We do not yet agree on what beautiful tones are, nor do we comprehend the fallacy inseparable from that aim and the futility of it. We have been floundering for many centuries in our work, despite some successes here and there (that is why we are called empiricists). Yet we stand aloof from science. Do we not deserve condemnation for our

attitude? Knowing as we do the thousands of benefits science has conferred upon humanity, how is it that we do not understand that we are standing in our own light and impeding our advance by rejecting the proffered help of science?

There are many matters related to the singing voice and to singing which are obscure to us and upon which we disagree sharply, but which science can elucidate for us, if not in the present, then most certainly in the future. There are also a number of fallacies connected with our teaching of vocal production which science will be able to correct.

(1) Are beautiful tones an endowment of nature, or can they be created by the teacher with an ear for beautiful tone?

(2) Can real power be developed in a voice which is not naturally powerful without destroying beautiful tone?

(3) Can real power be developed at all in a voice that is not naturally powerful?

(4) Whether it is true or not, many teachers declare it is true that anybody can voice a note on pitch if they are able to *think* it on pitch.

(5) That people who cannot voice a note on pitch have a defective ear or are tone deaf; or is the inability of some people to voice a note accurately, and this includes many famous musicians, due to lack of control of the vocal organs, of breathing, or some other cause.

(6) The real relationship of breathing to phonation.

(7) The most effective kind of breathing for singing purposes.

(8) Whether more or less resonance in a voice is due to differences of physical structure, or whether the various degrees of it are the result of special methods by teachers.

(9) Whether or not we should abandon our quest for beautiful tone in our teaching, since conceptions of it are so varied and conflicting, and substitute for it the aim of freedom of production, that is, the production of voice without the interference of muscles, etc., which are alien to the act of phonation and which must be used in the creation of tones which appeal to the individual tastes of teachers.

(10) Whether or not we must forever follow the contradictory, hit-or-miss process of working "from the tone to the operation," or whether it is possible to evolve a technique of preventing the use of muscles, etc., alien to phonation that will assure freedom of production of the voice and thus remove students from the dangers of having their natural voice timbre or quality altered to accord with the teacher's conception of beautiful tone.

(Continued on Page 59)

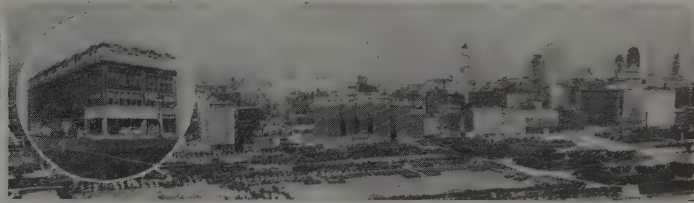
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THE BARBER SHOP BROTHERHOOD

(Continued from Page 11)

College, Columbia University. Grand Rapids held a concert in its schools. At a music contest at Omaha, barbershop quartets and critics recognized a "new art."

In proclaiming this new art, authorities say it developed like folk music in the barber shops of America. What are the characteristics of this indigenous American music; particularly of barber-shop harmony? It differs from traditional four-part harmony with the melody on top. Barber-shop harmony has the melody or lead below the top tenor voice. The melody is usually directly below although it frequently shifts into the baritone and bass. The four-part harmony parts are listed as tenor, lead, baritone, bass.

Moreover, every melody note has one and often a number of chords. Doubling notes in a chord is avoided whenever possible. Dominant seventh chords are popular, although chords of every known genre are used. And some of the chords and chord progressions, as Stravinsky stated on investigation, are "out of this world." Notes of the chord are usually in close position. Instrumental accompaniment is never used, "for the reason," said Joe E. Stern, former president of the Kansas City Chapter, "that a quartet or chorus should strive to smooth out the rough spots so no accompaniment is necessary to cover them up." Accompaniment is not even used in rehearsal.

It's only of late years that barber-shop harmony has been written down. The harmonies are created by the singers themselves, since many of the boys don't know how to read music. They create the chords by a process called "woodshedding." After a satisfactory series of chords are achieved, they may be written down by an arranger so they can be remembered. Otherwise the boys use little music and learn by rote.

This creative aspect of barber-shop singing accounts for much of its hold on its protagonists. When a quartet achieves a unique chord progression, the boys are in seventh heaven. In his "Art as Experience," John Dewey says: "The amount of passage from disturbance into harmony, is that of intensest life." Certainly the boys will spend hours trying to capture the thrill of something new.

Here's another requirement of barber-shop singing: it should ring. This ringing quality is found in the singing of true Welshmen. U. S. groups best noted for this quality come from the mid-west.

Although barber-shop harmony originated in America, barber-shop singing goes back for centuries. Pepys, the diarist, wrote in the early 1600's: "My Lord called for the Lieutenant's cittern (gittern or lute), and with our candlesticks and money

for symbols (cimbals), we made barber's music with which My Lord was well pleased."

In his "Oxford Companion to Music," Percy A. Scholes says: "One of the regular haunts of music in the 16th, 17th and early 18th centuries was the barber shop. Here customers waiting their turns found simple instruments on which to strum. The barbers themselves took up the instruments and thus acquired some skill as performers."

Most of the early barbers in America knew how to play the guitar and played it as an accompaniment for singing. To quote from "Keep America Singing": "This barber's music came to our shores and gradually took on a distinctly American flavor. There is little record of its evolution, but in the 1880's and 90's, barber shop was recognized as a form of harmony and definitely as a part of small town life in the mid-west."

"In the days before Mr. Gillette made the razor safe, the small town barber shop was a clubby sort of place. It was a hang-out and gathering place for the gay blades. Often as not the porter filled in some part. In those days, the baritone was called 'fill-in.' For every visitor who could play the guitar, which usually reposed near a hair tonic display card and frequently with a cat on the broad inner ledge of the street level window, many more could contribute vocally and did. Someone would start singing a melody, someone else would chime in on tenor. Usually a bass was available, and sometimes a fill-in. Then as now, who the singer was mattered less than his ability to carry a 'lead you could chin yourself on,' or a harmony part. In the barber-shop, village church choir tenors and basses could utilize harmonies which hymn writers may have felt but could only hint at, and which convention banned from hymn choir singing. Also, the barber shop gave those without church affiliations a place to congregate and sing. Local saints could worship Mandy Lee on the same level as local sinners, and even the worst one was entitled to his own opinion about holding that bass straight across when my broken heart began calling in *Dear Old Girl*.

The Society started when a Tulsa, Oklahoma, tax lawyer, the late O. C. Cash, found himself one evening suffering with loneliness in a Kansas City hotel room. Going down to the lobby, he ran into an old friend, Rupert D. Hall. The two turned nostalgic about the moonlight nights the boys spent singing *Down By The Old Mill Stream*.

"O. C.," said Hall, "wouldn't you give a lot to sing some more barber shop?"

"Would I," said O. C., "and why not now?" A bell hop was called to

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page the hotel for a 'Barber-shop lead and bass.' A gentleman from Seattle and one from Dallas, Texas, responded. Reluctantly the boys broke up at 2 A.M., and an idea was born.

Back in Tulsa, Cash set a place and evening and invited any male who liked to harmonize to attend. Over 70 showed up. A Tulsa World reporter, noting the jam of cars around the hotel, asked a cop where the wreck was. "There's no wreck," said the officer. "It's just some darn fools up there singing."

The accompanying news story brought out 150 to the next meeting. Then the AP put the story of the revival of barber shop on the wires. Cash and Hall were swamped with letters, phone calls, telegrams, from harmony hungry gents over the U. S., wanting to know how to get in on the fun. The stenographers of Cash and Hall threatened to quit with the extra work. So question answering forms were printed.

The Society went through its inevitable growing pains. At first the public didn't take it seriously. Critics were condescending. Choristers who followed the notes, belittled the boys who didn't. But sentiment gradually changed as the Society tightened up a Code of Ethics and produced better and better groups.

Today the Society has proved itself, in setting its sights for 100,000 members, a chapter in every village of 1,500 population, chapters in foreign countries. And membership is mounting almost daily. A member

asks a guest to a chapter meeting. He may not be able to read music or even carry a tune. His host coaches him in the preliminary stages. He goes through the rote singing with the others. It's pure drill and not unlike Army training. Then the members break up into groups. If the guest comes back for more, at the third or fourth meeting, he's asked to join. And he usually does. In six months he knows how to hold his own in part singing. And this hobby begins to demand more and more of his time.

To get men to sing and to keep them singing is the Society's persistent objective. "We shall, by our stimulus to good music and vocal harmony," says the Code of Ethics, "endeavor to spread the Spirit of Harmony throughout the world."

And with this spreading of the Spirit of Harmony will go more good will, and the spreading of the spirit of democracy. "Imagine what it would mean," said John W. Salin, president of the New York Chapter, "if we had a chapter of the Society in the U.N., with men of different nationality joining in the fellowship of song. Wouldn't singing together help the men get together in their thinking?"

It seems plausible. We can stand a lot more harmony in this world of ours. The Society is attempting to bring about more harmony through singing. I, for one, will certainly not stand in their way. In fact, I'm something of an addict myself.

THE END

EMPIRICISM AND SCIENCE IN TEACHING VOICE PRODUCTION

(Continued from Page 57)

(11) The exact nature of the registers. What the *break* is exactly.

(12) Whether the so-called falsetto is false or not. Whether the falsetto should be used in vocal production. Whether it should be merely developed and matched, or equalized, with the remainder of the voice, or whether it should be merged with the remainder of the voice.

These and other related questions are matters about which we have been arguing for many years. They are of utmost importance in the teaching of vocal production. Because we in the empiricist camp have not been able to answer them definitively, many thousands of fine voices have been destroyed and the hopes of many thousands of young people

have been blasted. Why then should we not turn to science for assistance?

Only science can solve these matters with anything like exactitude. The voices, careers and happiness of countless thousands of young people yet to come depend on our decision. The place of singing in our culture depends on our decision. Let us then co-operate with science. We are all aware of the marvels and miracles to its credit. Surely we cannot but conclude that it can contribute enormously towards enhancing our knowledge of voice and vocal production, towards illuminating many dark spots in our thinking on both, and towards assisting in raising our calling to a higher, firmer, more reliable level.

THE END

LILLIAN BALDWIN AND THE CLEVELAND STORY

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THE STORY OF MTNA

(Continued from Page 14)

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MAKE THIS A HAPPY MUSICAL THANKSGIVING

(Continued from Page 16)

playable accompaniments (each of which makes an excellent piano solo in the early grades) arranged by Ada Richter, has just appeared. This seems a "natural" for the music of a home Thanksgiving gathering.

Another recent publication which should be especially welcome in the home during the Thanksgiving season is "Highlights of Familiar Music." This is an album of seventy-five easily playable compositions for piano, edited and arranged by Denes Agay. It consists of American patriotic songs and marches, Folk Tunes-USA, Folk Tunes from other lands, Old Favorites (Cadman, Lieurance, Nevin, deKoven, MacDowell and others), Dances of several countries, Sacred Songs, Themes from Standard Musical Literature, and Novelty Songs, all in all, a surprising and intriguing variety of material made pleasantly available to the thousands whose keyboard facility is limited.

Children should be schooled at an early age to appreciate the real meaning of Thanksgiving. The following is a list of second and third grade selections for the piano suitable for Thanksgiving, which should interest the little ones:

Harvest Time

(E Minor, Gr. 2) Edgar L. Stone

Over the River & Through the

Wood (C major, Gr. 2)

arr. by Stanford King

Harvest Time (G major,

Gr. 2) Wallace A. Johnson

Turkey Gobbler (F major,

Gr. 2) Mae-Aileen Erb

Thanksgiving Song

(C major, Gr. 3) Jessie Gaynor

That Turkey Gobbler (C major,

Gr. 2) Louise E. Stairs

Thanksgiving Turkey (F major,

Gr. 2) Virginia Obenchain

Thanksgiving Moon (F major,

Gr. 2) Louise Garrow

Turkey in the Straw

(C major, Gr. 2) Otto Bonnell

Here also is a list of vocal solos for adults suitable for Thanksgiving:

Thanksgiving Jessie L. Pease

Thank God for

America

Madalyn Phillips

Thanks for

Thanksgiving

Harold Rome

Thanks

Geoffrey O'Hara

Thanks be to

God

Stanley Dickson

The Crown of

the Year

Easthope Martin

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Why not make Thanksgiving Day this year a surprising musical treat by taking home a few new records of those particularly exultant and rhapsodic paens of triumphant gratitude. If you have a Frequency Modulation radio, or a High Fidelity radio or a television set, you can easily pick out a suitable program.

Perhaps at the end of your program you may choose to read Alice Williams Brotherton's beautiful poem, "Thanksgiving":

"Heap high the board with
plenteous cheer and gather
to the feast,

And toast the sturdy Pilgrim
band whose courage never
ceased.

Give praise to that all-gracious
one, by whom their steps
were led,

And thanks unto the harvest's
Lord, who sends our daily
bread."

HAPPY THANKSGIVING TO
ALL ETUDE FRIENDS

THE END

OPPORTUNITY KNOCKS

(Continued from Page 24)

Solemnis," for all its grandeur, as of limited usefulness in a service of Protestant worship. I am annoyed by the bright young men who praise the accepted "standard brands" of music but deny the considerable virtues of men like Dudley Buck, Harry Rowe Shelley, Horatio Parker, Henry Farmer and Ward-Stephens, to say nothing of a large number of men living and composing today. Parker and his contemporaries were unassuming artisans who wrought well for the church service. They had a pleasant gift of melodic invention,

skill in setting English texts to be sung (almost a lost art in contemporary music) and first-hand knowledge of what was appropriate and effective for a church service.

Bach also was a working choirmaster, but the service was quite different in the Leipzig of his day, when no commandment was more scrupulously kept than that to remember the Sabbath day to keep it holy, and when going to church was virtually an all-day affair. In such a service his lengthy cantatas were functional; they are less so in the hour-long

service of today.

Let us be candid. A musical service restricted to pre-Bach, Bach and modern is anachronistic and not without elements of musical snobbery. There are few churches in this country where such a musical program could function. At the moment I can think of only two, and I am not at all sure that the congregation of either church is particularly happy with its music.

When I think of the varied musical fare offered by choirmasters like Carl McKinley in Boston, Clarence Dickinson, Robert Baker and others in New York, Barrett Spach in Chicago, Federal Whittlesey in Dallas, and Richard Purvis in San Francisco—to name only a few—I wonder how a young man could allow himself to think that music of one or two periods should fill out the entire service of a fine church. No one would deny the beauty of a Palestrina work sung *a cappella* by a small, well-trained choir; but this is not the only music which is beautiful and appropriate to the service.

As for the playing of hymns: Although they look deceptively simple on paper, they are one of the most demanding aspects of the service. The Protestant service is, historically, a singing service. The many fine hymns of the church are a rich musical heritage. And they will not sing themselves. A congregation left to its own devices will drag the tempo and mutilate the rhythm. They must be guided by the organist as dexterously as a cowhand riding a herd of fractious steers, firmly supported by the organ to overcome the congregation's timidity at lifting up its voice in song. If our young friend whose playing of the hymns was so perfunctory would go

to Old South Church in Boston or Grace Cathedral in San Francisco and hear just one hymn, as accompanied by McKinley or Purvis, he would go home fired with determination to learn how to play hymns properly and make them come off with a large congregation.

Let me not seem to disparage fine organ-playing. No one can have too much technical facility, but the facility ought never to become an end in itself. A church organist is not a virtuoso in the manner of a Heifetz, Horowitz or Rubinstein. We all know fine organists who can play all over the keyboards but can't play a hymn so that a congregation can sing it well, who cannot play an accompaniment or fit the organ into an ensemble. There are, also, organists who seem to have little interest in finding out. One could wish that some of these "tap-dancers on the pedal boards" would spend a little time with *O God, Our Help in Ages Past*.

Hymn-playing, like most branches of music, is a technique which must be learned. I remember once on a trip to Europe attending Divine service aboard the ship. I was pleased to see at the piano, ready to play for the service, the young man who had played jazz beautifully in the ship's orchestra the night before. He was a wonderfully skilled performer, with marvelous fingers. The speed and accuracy of his playing astonished me. But he could not play a simple hymn! It became so hopeless that he stopped and left us to our own devices. I am reminded of this incident when I hear today's prima donna organists, who can play everything except what is the most important part of the church service.

THE END

A MODERN APPROACH TO CHORAL EDUCATION

(Continued from Page 17)

connection between choral repertoire and the architectural conditions of its creation. Many school groups give frequent concerts in various types of churches. As the group goes from place to place, observation of various characteristic styles of ecclesiastical architecture can become for the student a door whereby he at least begins to enter into an appreciation of the life and thought of the people of other ages.

Further, do we realize the connection of our own work with the life which goes on about us? Are we sensitive to the efforts of others within our own social milieu? One cannot call himself a music educator until he can see his work as part of a total program. Do our singers come away from choral groups, not only capable of good performance themselves but capable of understanding and appreciating the performance of others? Too many of us fail utterly in this

respect. We teach our own people to sing and sing well but it does not invariably occur to us to instill in these same students a desire to hear other performers.

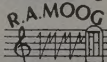
This is not only a matter of social awareness and sensitivity. Over and beyond those values are the purely functional advantages which accrue to the person who not only is interested in his own individual achievements but also notes what his fellows may be doing in the same area. One can learn much by observing both excellencies and weaknesses in the performance of others. By example, one can add to his own ability something which he may have derived from another person; by avoidance he can eliminate errors observed on the part of other persons.

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know or care anything about choral work? By and large, it is the person who is most tolerant and appreciative of the achievements of others who is usually the most satisfactory social being, and further, frequently the most effective in his own field of specialization. Again, it is a combination of factors mainly sociological with those purely applicable to choral procedures. It is granted by most instrumental conductors that ability in cantabile singing is a great assistance toward good instrumental style; choral conductors have often been aware of the assistance provided by the choralest who is at the same time well-versed in instrumental technique.

Do our students know anything of the great epochs in musical history and do they know the great masterpieces which have descended to us from these periods? All of this can be developed within the actual choral rehearsal but it takes an energetic and alert director to see that the development is carried on.

Lastly, we have not done as much as should be done to relate our own work to the rest of the curriculum. As our students study choral literature are they led to a love of poetry as well? Those conductors who work with Elizabethan madrigals have an excellent chance to bring to the student an awareness of the close re-

lationship existing between music and poetry. History is closely allied to music for, after all, music is a direct product of a certain social scene and to understand that scene one must understand its historical background. An excellent example is to be drawn from the activities of Cromwell and the growth of Puritanism, with the parallel decline of singing in England. One could go on indefinitely enumerating instances where music can be definitely tied into the general curriculum. It is up to us as educators to keep before ourselves and before our students a realization of the relationship which music bears to the whole field of human knowledge.

When we have made our students conscious of the basic and fundamental qualities of the music they are studying, when they see music, not as music alone, but as one of the great areas of cultural achievement, related to other areas in which men have labored and accomplished, when they are eager not only to see themselves achieve but also to applaud the accomplishments of others, when we as choral conductors are able to relate our own work to that of the general educational program, we shall be more definitely able to make music an asset and not a liability to the educational system.

THE END

NEW RECORDS

(Continued from Page 18)

string tone you can ever hear. The modern English words are sometimes incongruous in spirit, but are pleasing in such ballads as *Mother Mary Is Rocking Her Child* and *The Welcome*. (Columbia ML 4894)

R. Strauss: *Metamorphoses*
Stravinsky: *Symphony of Psalms*
The value of this disc is not in the Stravinsky side, for the *Symphony of Psalms* has been recorded before with equal or better results. But Richard Strauss's *Metamorphoses*, "a study for 23 solo string instruments," is new to records and to many listeners. One of the most poignant things Strauss wrote during his 85 years, *Metamorphoses* was written in the Germany of March and April 1945. The "In Memoriam!" Strauss scrawled on the last page apparently refers to Hitler's Germany. The heavy-hearted fantasia dies away to the familiar theme of Beethoven's "Eroica" funeral march. Twenty-three players of the French National Orchestra under Jascha Horenstein give Strauss's farewell to Germany an impressive performance. (Angel 35101)

Brahms: *Quintet in F Minor, Op. 34*
This powerful chamber work comes from the instruments of the Hollywood String Quartet and Victor

Aller's piano with brisk dignity. Accepting a brighter conception of the quintet than that of the Budapest Quartet and Clifford Curzon (Columbia ML 4336), the Hollywood group, helped also by improved reproduction, stresses the vigor of Brahms' writing. The *Andante* is better understood by the Budapest-Curzon team, but the other three movements of the Hollywood performance are brilliantly done. The sound on this disc is notable for its ideal blend of tonal warmth and instrumental "separation." (Capitol P 8269)

Debussy: *Quartet in G Minor, Op. 10*
Milhaud: *Quartet for Strings, No. 12*

The Quartetto Italiano has been praised before in this monthly record round-up. Formed nine years ago, the famed Italian string quartet is everywhere acclaimed for sensitive performances. Angel's latest presentation of the Quartetto Italiano features superb interpretations of Debussy's quartet and the quartet which Darius Milhaud dedicated to Gabriel Fauré. For recording techniques suited to the scores and the instrumentation, for rare ensemble work and for delicacy of style, this record deserves high commendation. (Angel 35130) THE END

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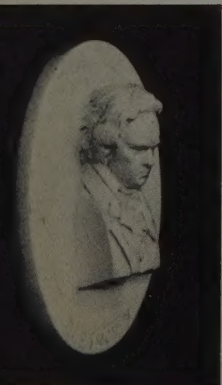
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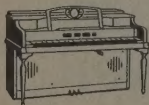
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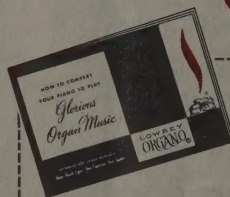
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